

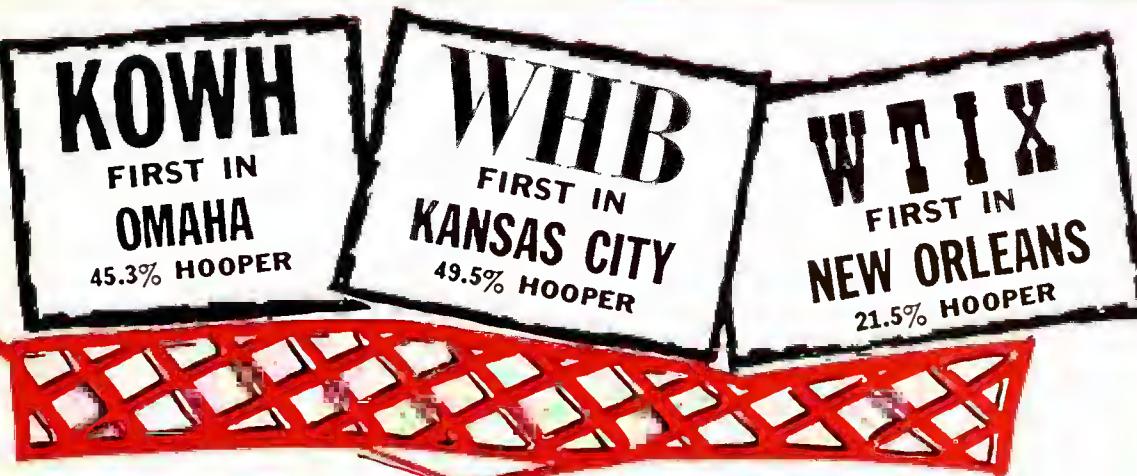
SP 3 12-54  
MR WM S HEDGES  
NBC-ROOM 604  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N.Y.

# SPONSOR

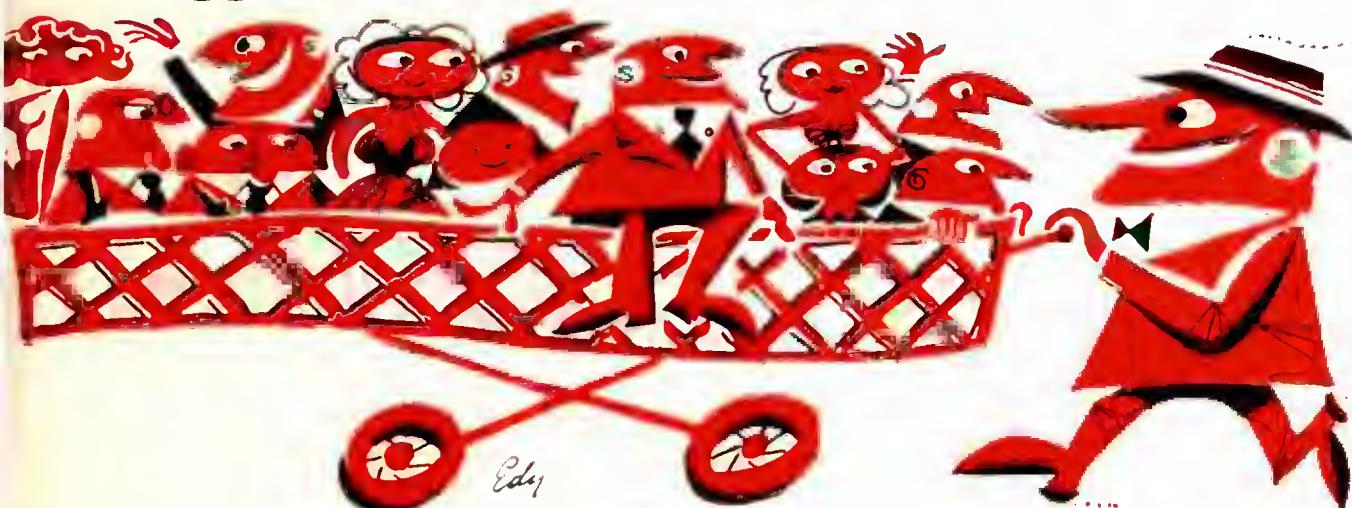
magazine radio and tv advertisers use

30 MAY 1955

50¢ per copy • \$8 per year



Buy the Mid-Continent Station and you get the biggest audience in each of these 3 markets



**OMAHA.** For 42 consecutive months KOWH has been No. 1 . . . March-April 1955 daytime average Hooper: 45.3%. KOWH "owns" every single daytime quarter hour in the Omaha air day. Wide coverage, too, on 660 kc. KOWH gets live results for its local and national advertisers. Get H-R or General Manager **Virgil Sharpe** to tell you about it.

**KANSAS CITY.** It's unanimous in Kansas City. WHB leads in all 3 major surveys Hooper (49.5%, March-April 1955 daytime average) . . . Pulse and Trendex. And remember, WHB has been under Mid Continent ownership management less than a year, 10,000 watts, on 710 kc. Talk to **John Blair**, or General Manager **George W. Armstrong** about K.C. sales.

**NEW ORLEANS.** From 11th to 1st among 11 stations in only a year—that's the record of WTIX, now first in New Orleans with a daytime Hooper of 21.5% (April, 1955). Second station, 15.1%. An old New Orleans tradition is giving way to a new one—for listening, for time-buying. Chat with **Adam J. Young, Jr.** or General Manager **Fred Berthelson**.



**MID-CONTINENT BROADCASTING COMPANY**  
President: Todd Storz

**KOWH, Omaha** Represented by H-R, Reps, Inc.  
**WHB, Kansas City** Represented by John Blair & Co.

**WTIX, New Orleans** Represented by Adam J. Young, Jr.

Top 100 advertisers, before and after tv  
page 35

**HOW P & G BUYS SPOT: Part 2**  
page 38

NBC TV test shows how tv hits a new market, what the effect is on consumers  
page 40

Spot radio must list its customers  
page 42

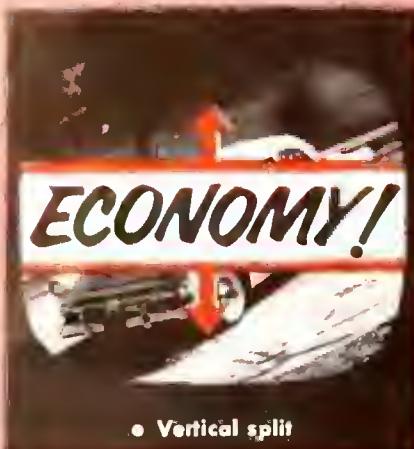
B&M up sharply again in week 16 of campaign  
page 48

Spot radio-tv lift new fresh orange juice  
page 50

How Boston auto lot built its personality with radio campaign  
page 52

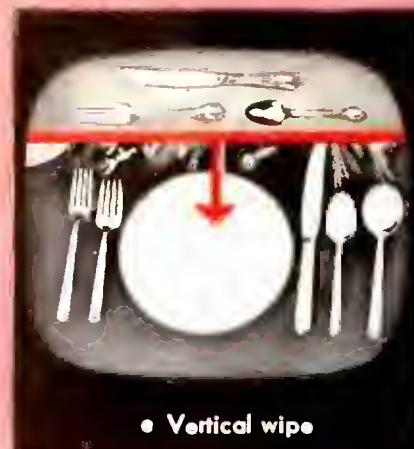


• Horizontal wipe



**ECONOMY!**

• Vertical split



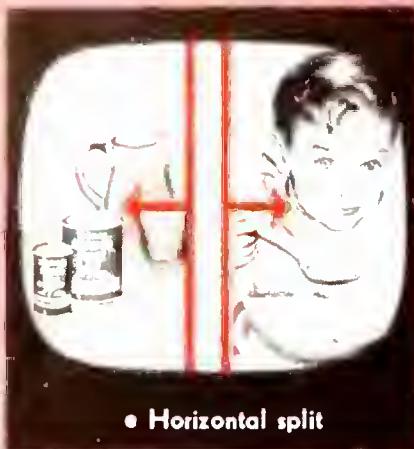
• Vertical wipe



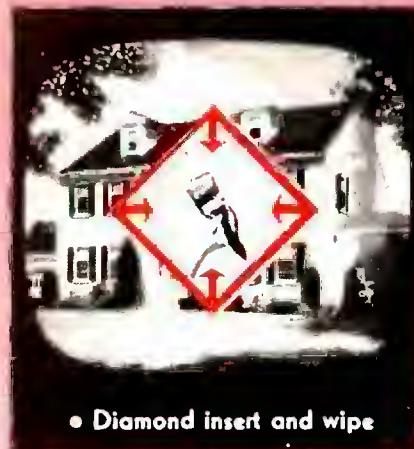
• Vertical wedge wipe



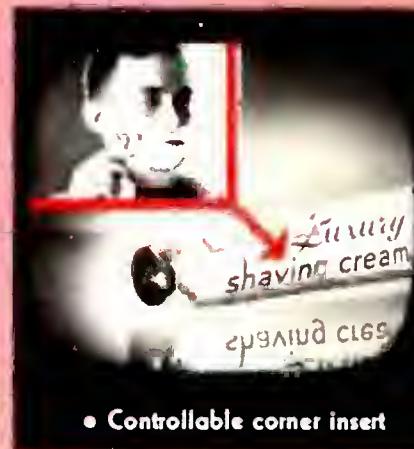
• Diagonal wipe



• Horizontal split



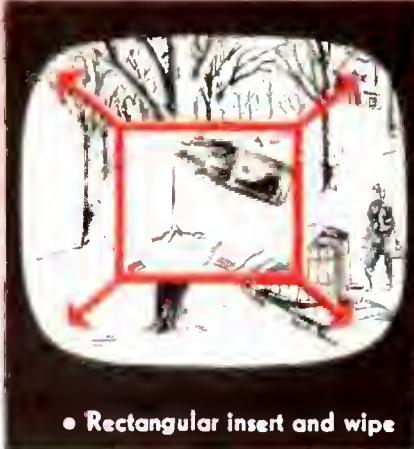
• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe

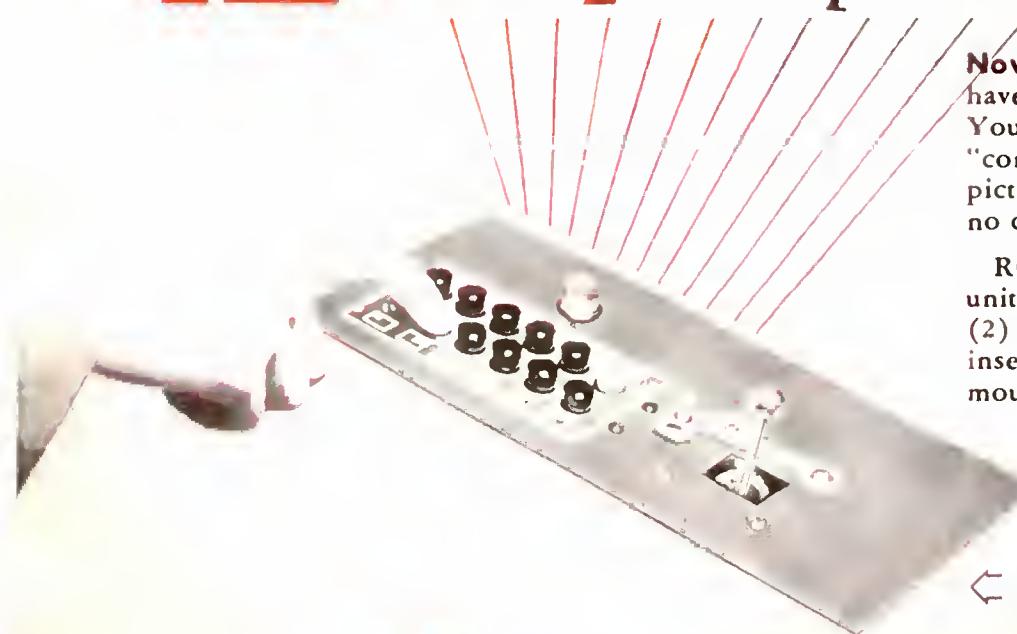


• Controllable corner insert



• Optional special effect

## 12 ways to present your "commercial"



Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.

← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.



**Do tv soapers have a future?** Will daytime tv continue radio tradition of soap opera or will personality shows dominate? One answer to question may come out of efforts of NBC TV to sell personality shows to P&G. NBC, which has not done as well as CBS in daylight video, is betting personality shows will eventually be top daytime fare. Web is attempting to interest P&G in "Tennessee Ernie Ford Show," "Ted Mack's Matinee." At present P&G has following daytime tv lineup: 4 soapers, 2 audience participation shows, plus segments of "Ding Dong School." But P&G is dropping NBC TV soaper, "Concerning Miss Marlowe," 1 July because of ratings, which were under 6. Story on P&G's daytime strategy will appear in next issue. For details of P&G's spot operations see "The Procter & Gamble Story, Part 2," page 38, this issue.  
-SR-

**Auto web \$\$ going up** Heavy auto investment in network radio and tv will probably increase next season. Auto makers have been spending with lavish hand in web advertising. PIB totals show auto network investment last year was nearly \$39 million, compared with \$10.4 million in 1950, top auto year. Sales in 1955 look like they will beat 1950, so web spending will probably rise in proportion. Among all industry categories, auto and auto accessory firms have shown one of highest percent advertising increases (404%) since 1948. For analysis of auto industry trends as well as those of other big advertisers, see page 35.  
-SR-

**Sponsors will be in fee tv** Clear indication fee tv will not close door to advertisers was given in recent debate between pro and con sources at Hollywood Ad Club. Paul McNamara, v.p., International Telemeter Corp., told Western admen toll tv will develop new advertising accounts "that should be blockbusters." Money spent by new accounts, he said, will compare with present "enormous automotive accounts."  
-SR-

**Would bar web fee tv shows** Battle over form fee tv will take would probably continue even if FCC approves it. Zenith's president, E. F. McDonald, served notice firm will fight use of fee tv by webs or for existing web shows. McDonald said CBS statement on fee tv indicated network would "hijack" public into paying for current shows. McDonald's reference was to statement of CBS President Frank Stanton, who said: "We regard it as more than probable that we would earn our share of billions of pay-television dollars." However, Stanton attacked fee tv in strongest terms.  
-SR-

**Tv tape may be near** Magnetic video tape, expected to revolutionize programing, may be nearer" than previously indicated. NBC earlier this month transmitted over network lines a color tape show from New York to St. Paul. Closed-circuit telecast was part of dedication ceremonies for Minnesota Mining & Manufacturing Co.'s new research labs. 3M firm is working with RCA on tv tape. Program was recorded two days before telecast. Video tape story in SPONSOR 21 March (see "Video tape: programing revolution on the horizon") predicted first commercial use of tape in 1956.

REPORT TO SPONSORS for 30 May 1955

**Day radio tops tv** Radio's daytime audience from 8:00 a.m. to 3:00 p.m. continues to be larger than tv, reaching peak of 8,346,000 homes using radio between 1:00-2:00 p.m. (NYT), Nielsen reports. Facts were among those released by research firm at NARTB convention in Washington. Nielsen figures also disclosed that more than half present daytime audience is reached by radio in tv homes. Network radio costs-per-1,000 beat network tv day and night, says Nielsen. Daytime radio cost-per-1,000 commercial minutes comes to \$0.79, while web tv comes in at \$1.47. At night figures are radio, \$2.26; tv, \$2.71.

-SR-

**Auto-plus goes up to 39%** Auto-plus radio listening (percent of auto to in-home listening) goes as high as 39% nationally, 56% locally, Nielsen reports. Figures were released by Nielsen at NARTB convention. Research firm said 39% figure was reached in March, from 5:00-5:15 p.m. (NYT), when 1,743,000 families used car radios. Peak auto listening period, in terms of total homes reached in March, was on Saturdays—2:00-2:15 p.m. (NYT)—when 2,160,000 families used car radios, representing 32% bonus to in-home listening. Local auto listening figure comes from Detroit report, refers to 1:15-1:30 p.m. period on Sundays.

-SR-

**Shirt firm bucks tv trend** Entry of Shirtcraft Co. into spot tv could help break down hostility of men's wear industry to air advertising if campaign is successful. Four commercials will promote fall and winter Shirtcraft line on coast-to-coast schedule. Plugs star sportscaster Russ Hodges, will feature nylon jackets, washable wool shirts, Milium-lined jackets, cotton and Dacron shirts. Policy of men's wear industry to steer clear of air (Lee hats was one of exceptions) is highlighted by fact that of top 100 national media spenders in 1954 only 2 are holdouts against web advertising, with one being Cluett, Peabody.

-SR-

**RTES honors Hagerty** Presidential Press Secretary James C. Hagerty was honored not only by SPONSOR'S Second Television Pioneer Dinner but also by dynamic RTES of New York. Presentation of RTEs award was made at White House last week. During SPONSOR Pioneer Dinner Hagerty commented that White House is receiving flood of letters re air coverage of President almost all of which use this phrase: "Thank you for bringing the President's press conferences to our living room."

-SR-

**Says movie plugs hurt tv** Use of movie stars and movie clips on tv is unfair to advertisers, says Murry Harris, p.r. director, A. C. Nielsen, N. Y. If only one-third of viewers to tv variety show's "salute" to movie studio would see 2 of the pictures promoted, result would be loss of 60 million viewer-hours to tv, Harris computed. His statements were in answer to Sponsor Asks question: "Are the movie companies getting a 'free ride' on tv?" Answers appear on page 62, this issue. Disagreeing with Harris were Ted Cott, general manager, Du Mont o&o stations; Jerome Pickman, v.p., national ad director, Paramount Pictures, N. Y.

-SR-

**Sunbeam Corp.'s record year** Appliance-making Sunbeam Corp., which has fought "discounters" tooth and nail with such advertising weapons as schedule in NBC TV's spectaculars and the "Today-Home-Tonight" trio, just wrapped up banner sales year: \$90,119,826. Last year's figure: \$78,249,048. Sunbeam is only large appliance firm that has managed to maintain firm, well-policed dealer franchises.

(Sponsor Reports continues page 111)

**W PEN**

Shows the greatest rating increase  
of any station in Philadelphia\*

**W PEN**

Shows the greatest share of audience  
increase of any station in Philadelphia\*

\*pulse Jan.-Feb. '55  
pulse Jan.-Feb. '54

Represented Nationally by Gill-Perna, Inc.

advertisers use

# SPONSOR

Volume 9 Number 11  
30 May 1955

## ARTICLES

### **The top 100 advertisers: before and after tv**

A review of the top advertisers shows that they are putting more and more of their ad budgets into the national air media. A comparison of their budgets and the percentage allocated now and in pre-tv 1948 proves the point

**35**

### **The Procter & Gamble story: part 2**

SPONSOR this issue explores the P&G approach to buying spot tv and radio time. The article reveals that while P&G's is indeed a "slide-rule" buying operation, agencies are free to interpret buying needs on a common-sense basis

**38**

### **What happens when tv hits a market?**

Results of an extensive NBC TV test on a market, before and after tv, gives good insight into the effects of tv on buying habits, brand identification

**40**

### **Spot radio must list its customers**

A major problem in buying and selling spot radio remains unsolved. It's still the only medium without a full published list of clients

**42**

### **"The miracle of television"**

George Abrams of Block Drug gave guests at Television Pioneer Dinner a revealing picture of his firm's first five years in tv.

**44**

### **Blow-by-blow story of a tv test: week 16**

Sales are up 131% over same two weeks last year for B&M test products in the first half of May. Gain for the brown bread is 1,200%

**48**

### **Spot helps build an orange juice revolution**

The second orange juice revolution in 10 years may be abooming. The product: fresh orange juice in a milk-style waxed container. Two ex-agencymen pushed one of the fresh juices, Golden Gift, on a heavy diet of spot radio and tv

**50**

### **Boston car dealer sky-rocketed with radio-tv**

Personality approach boosted car sales 600%, made Ma Levin's Homestead among best known car lot in the Hub City. Ad budget is almost 75% air media

**52**

## COMING

### **Blow-by-blow story of a tv test: week 18**

SPONSOR will continue to report the results of Burnham & Morrill's tv-only test in a single market in Wisconsin. Six-month test will be completed in July

**13 June**

### **The Procter & Gamble story: part 3**

P&G's approach to daytime network radio and tv, a facet of its operation in which decisions are now being hammered out, will make up third P&G article

**13 June**

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# THIS COUNTRY BOY IS GOING TO TOWN!



★ As a singer, Eddy Arnold has a unique and powerful hold on the entire American public. No one, but no one, tops him as a phonograph-record seller.

★ Now Eddy is going to town on TV with his new film musical "Eddy Arnold Time." He is supported by a huge cast—including Betty Johnson, The Gordoniaires, Hank Garland, and Roy Wiggins.

★ 26 half-hours, beautifully filmed and imaginatively produced, now in the can.

★ We respectfully submit this as the finest example of a filmed musical ever made for television.

★ "Eddy Arnold Time" is one of the fastest-selling shows in TV... 75 markets already snapped up. If yours is still available, HURRY!

## "EDDY ARNOLD TIME"

For booklet, prices, audition  
film—write, wire, or phone

**WALTER SCHWIMMER CO.**

75 East Wacker Drive, Chicago 1, Illinois, FRanklin 2-4392

New York Office: 16 East 41st St., LExington 2-1791

Hollywood: Tom Corradine, 5746 Sunset Blvd., HOLlywood 2-4448

Only **4**  
**STATIONS**

are powerful enough  
and popular enough  
to register audiences  
in radio survey ratings  
of both Los Angeles and  
San Diego.

**Of these top four,  
KBIG is**

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLlywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Robert Luckie**, Robert Luckie & Co., Birmingham, Ala., says that daytime radio "is one of the best buys in advertising today. This is particularly true in any selling beamed at a women's audience—and women are the key to most consumer selling. Radio saturations make good sense to us. You reach a certain audience regardless of time involved and the extremely low cost-per-impression makes this medium attractive to us. In selling radio to clients, we've found it helpful to translate audience ratings into terms of specific thousands of people. For example, businessmen who can visualize a football stadium with 48,000 people in it cannot discern the meaning of 9.1 rating. It's surprising how few radio salesmen talk in terms of people."

**Aubrey Williams**, until recently radio-tv director at Fitzgerald Advertising, New Orleans, is now a partner in his own agency, Brinckerhoff and Williams, New Orleans. In radio and agency work since 1939, Williams had this to say to SPONSOR on the subject of media specialization: "Specialization leads to spirited competition for new media ideas. Over-all buying plays to man's weakness for 'taking the easy way out' . . . split it up, instead of working to find best allocation of funds. No man can know enough about all media to buy it intelligently. To supervise buying? Maybe. To actually buy? Not in my opinion." Williams believes that market selection should be done on the basis of sales, potential sales, relative cost. New markets, special problem markets are exceptions, however, in Williams' opinion.

**Mary Elizabeth Loeber**, Brisacher, Wheeler & Staff, San Francisco, believes that "rating services and audience measurement studies are necessarily our most important tools in radio and tv time buying." She adds, however, a word of caution in their use. "Ratings are used only as an indication of the relative standing of stations in a market." In buying time for such accounts as Van Camp Sea Food, PictSweet Frozen Foods, California Dairy Industry Advisory Board and others, she tries to judge stations on several levels: rating, coverage, merchandising and client advertising goals. She buys only radio and tv media, feels that "the advantage of specialization is the opportunity to devote full time to a complex, ever-changing situation."

# who's in the news?

All seven of the enterprising newsmen you see here. These five reporters and two photographers write, edit and inform a four-state area seventeen or more times daily for KCMO radio and television. These alert men are eminently qualified to keep the Midwest posted, too; for all are journalism graduates, reared in this region, and they know just how listeners and viewers like their news.

As far as we know, KCMO is the only station in the United States to receive both the National Association of Radio News Directors' Distinguished Achievement Award and the "oscar" of journalistic awards, the Sigma Delta Chi award, for radio-television reporting.

But, most gratifying are the reports we get from enthusiastic and widespread audiences so loyal to KCMO's up-to-the-minute newscasting. They all tell us we're the No. 1 news station.



**kcmo** **RADIO**  
**TV - FM**  
KANSAS CITY, MISSOURI  
affiliated with publishers of  
Better Homes & Gardens and Successful Farming





**ETHEL:** You didn't ask the price.

**LUCY:** Ethel, you don't ask the price in a place like this.

**ETHEL:** You don't?

**LUCY:** Of course not. You wait till they turn their backs and then you sneak a look at the price tag.

If there are still some advertisers who are intimidated by television's dimensions, we'd like to put them at their ease.

Despite the obvious impact of the medium, its tremendous audiences, and its hold on the attention of the average family for over five and a half hours a day, today's television advertiser is a shrewd shopper.

He wants to know if he is getting consistent, cumulative sponsor identification. He's no longer dazzled by mere size of audience. Like any other shopper who likes to know what things cost, he looks very sharply at television's price-tag — its cost per thousand customers reached.

And the values of television easily bear inspection.

The average cost of reaching customers with an advertising message on network television is \$1.23 per thousand.

This is at least 54% less than any combination of printed media would cost to deliver a message to the same number of people. And television reaches larger audiences than any other mass advertising medium.

We'd also like to report that the average cost per thousand is 8% lower on CBS Television than on any other network.

More viewers for less money is implicit in the cost of an advertiser's message on CBS Television — a price-tag that is manifestly attractive to advertisers since they commit more of their advertising investment to CBS Television than to any other single medium in the world.

**CBS TELEVISION**

*From the  
February 28th  
broadcast of  
I LOVE LUCY  
over the  
CBS Television  
Network*

# A Captive Market



## This Is STRATEGIC AIR COMMAND

Definitely! When you buy station KPQ, Wenatchee, Washington, you COMMAND THE AIR — STRATEGICALLY — around the rich Wenatchee Valley and the fast growing Columbia Basin farm area.

That's because we serve a captive market. No outside stations interfere because we're surrounded by 7,000 to 9,000 ft. mountains. No TV stations here, either. Buyers for advertised products can't escape your sales message on KPQ.

- ★ Nearly a \$3,000,000 market
- ★ Sales Performance 160% above national average
- ★ Per Capita Income 16% above national average
- ★ In Our 26th Year!



5000 WATTS  
560 K.C.  
WENATCHEE  
WASHINGTON

REGIONAL REPRESENTATIVES  
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES  
Forjoe and Co., Incorporated

# AGENCY AD LIBS



by Bob Foreman

## "New school" of animation too highbrow for tv

For some reason, unapparent to me but probably obvious to those with a psychiatric turn of mind, a misplaced sense of whimsy is commonplace among agency personnel. Let me give you an example. A chap I know, an account man, was attempting to sell a series of advertisements to his client. Prominent in the layouts, as there had been for a quarter of a century, appeared a trade character.

In going over the copy, the account man kept referring smilingly to the character as "your little gremlin." His tone made it clear he thought the symbol was less than superb. Shortly after the meeting, the client made it clear that he thought the account man was less than superb. My friend is now working on another account where he will create more whimsy until the axe falls again. This joker laughed himself off more accounts than most agencies ever handle.

Attempts at whimsy plague the creative staffs of agencies too. Here the harm is less direct but equally resultful. For example, many radio and tv copywriters fancy themselves jokesmiths. Wherever possible, they preface their commercials with funnies. The vignettes they design for spot lead-ins contain simulated boffs. Their dialogue is interwoven with wisecracks. And, generally speaking, such inclusions make copy weak, irrelevant, and unnatural as well as unfunny.

Which brings me to the tv art boys and girls. Before maligning this group, I wish to state that I am generally most sympathetic to them. This stems from the fact that I have long had as real an interest in the visual arts as did Lord Duveen or Andrew Mellon (though I must admit to some fewer dollars with which to pursue this Muse). In addition I believe I was instrumental in setting up what is reputed to be the first agency tv art department—that is, one completely emancipated from the Picassos of print.

However, I have noticed in recent months a tendency among storyboard artists (and nightly you can see the results of their new thinking on television) to create animation of a decidedly "moderne" school. I refer to what may be best described as the McBoing-Boing technique. It's an ultrabizarre type of drawing which leans more heavily on the *New Yorker* than it does on Disney. It derives its humor, if such there be, from grotesqueness and naivete.

It is my belief that this style of animation, in contrast to

(Please turn to page 68)



# MAYHEM

IN

THE

A.M.

This week **ERNIE KOVACS** brings his antics  
(and his friends) to **WABC Radio**

From 6 to 9 in the morning (Sundays excepted) Ernie Kovacs  
will be turned loose at WABC. Result: a wild, wacky combination  
of nonsense, music and news that will attract more people  
than we ever thought got up that early.

And Ernie will keep his early-bird sponsors smiling because they got  
there before the competition. Be an Ernie bird, too. It pays!

**WABC • Radio • 770 • New York**

Represented nationally by Edward Petry & Co., Inc.  
New York, Chicago, Detroit, St. Louis, San Francisco, Los Angeles.



**WFBL—Syracuse Market Surveys  
have been completed covering:**

Cooked Cereals	Coffee
Dry Cereals	Instant Coffee
Cleansers	Spaghetti Sauce
Detergents	Baked Beans
Liquid Detergents	Non-Fat Dry Milk
Soft Drinks	Salad Dressings

*This information is  
available to YOU!*

**SYRACUSE'S  
WFBL  
SELLS THEM ALL**

*contact  
FREE & PETERS  
for details*

*★ WFBL has been  
Syracuse's  
Number One  
radio station  
since 1922*

**40<sup>th</sup> and  
49<sup>th</sup> MADISON**

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

**SPOT RADIO**

I would like to thank you—on behalf of our client as well as the agency—for the excellent job you did in covering the Virginia Dare Wine spot radio campaign. (SPONSOR, 4 April.)

It is our feeling that spot radio represents a tremendous opportunity for clients, big and small, and yet the medium is too often neglected today. SPONSOR apparently shares our interest in this problem.

I have heard it said before, and it bears repeating, that it is too bad spot radio is not a brand new medium. Because, if it were, media buyers would be stampeding for the opportunity to buy in.

Thank you and your staff for the interesting, informative job you did.

DAVID J. MAHONEY  
President  
David J. Mahoney, Inc.  
New York

**WHERE'S MY SPONSOR?**

I enjoyed your Winnie-to-Damm-to-Feniger anecdote. It suggests a possible explanation for what has been happening to my copies of SPONSOR.

An issue arrives, I hypothesize. Let's say the issue in question is only a week late in getting to our mail desk, which, by the way, is also our receptionist's desk. Our receptionist, name of Nancy, sorts the mail, puts mine in a neat little pile on the far left, and leaves it for my secretary, who quit last January to raise buildings.

In due time I come along and pick up my mail. No SPONSOR. I am desolate. I go out to the airport and search each incoming plane. I find two copies of *Broadcasting*, an old *Whiz Bang*, and my brother Bob, who has been missing for weeks. I am delighted to find him (he can now return my weed-killer) but my joy soon curdles as I recall the purpose of my trip.

I return to the office. While I have been away another mail has arrived containing another issue of SPONSOR (the one before the one referred to in paragraph two; it had been missent  
(Please turn to page 16)

## **in the best family tradition**

There's nothing ordinary about the Minneapolis-St. Paul area. Within a six-mile radius thrive the first, second, fourth, and fifth largest cities of the entire Northwest. Yet the four biggest newspapers COMBINED cannot reach all the folks who invite WCCO-TV into their homes every day.

For WCCO-TV is part of the Northwest family tradition. It's the television station with the most quarter-hour wins for the past 27 months in a row. March\* found the same pattern: 11 of the top 15 shows on WCCO-TV, and 70% more quarter-hour wins than the second station. (522% more than the third).

Take your place in the Northwest family circle  
... with WCCO-TV.

\*Telepulse

**WCCO-TV**

The other member of the family  
**MINNEAPOLIS-ST. PAUL**

**CBS**



# NO SELLING WITHOUT

**WBC RADIO STATIONS—**  
DELIVER 26%\* MORE HOMES  
THAN ANY OTHER COMBINATION  
OF STATIONS IN THESE  
MARKETS

**WBC TV STATIONS—**  
FIRST IN 4 OF THE 9  
MILLION-SET  
MARKETS IN THE U.S.

*In Boston, WBZ+WBZA, 51,000 watts, the only New England station with primary coverage in all six states.*  
*In Philadelphia, KYW, 50,000 watts, delivers America's third market, covers 1,160,900 homes in 36 counties.*

*In Pittsburgh, KDKA, 50,000 watts, sells strong in 18 counties where 8 million people spend over 7½ billion dollars annually.*

*In Fort Wayne, WOWO, 50,000 watts, covers 69 radio counties in Indiana, Michigan, Ohio. \$4,499,760,000 retail sales last year.*

*In Portland, KEX, 50,000 watts, Oregon's only top powered station, blankets the Pacific Northwest.*

*In Boston, WBZ-TV, Channel 4, New England's first TV station delivers America's 6th market, 1,267,223 homes.*  
*In Philadelphia, WPTZ, Channel 3, gives a clearer picture to more people over a wider area than any other Pennsylvania station.*

*In Pittsburgh, KDKA-TV, Channel 2, Number one TV station in western Pennsylvania delivers America's 8th market, 1,134,110 TV homes.*

*In San Francisco, KPIX, Channel 5, Northern California pioneer TV station delivers America's 7th market, 1,159,050 TV homes.*

That's why no selling campaign is complete without the WBC stations. Put WBC in your plans. Call any station, or Eldon Campbell, WBC National Sales Manager, Plaza 1-2700, New York.

\*Nielsen Coverage Service—nighttime

# CAMPAGN IS COMPLETE THE WBC STATIONS



**WESTINGHOUSE BROADCASTING COMPANY, INC.**

**WBZ + WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia; KDKA • KDKA-TV, Pittsburgh;**  
**WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco**

KPIX represented by THE KATZ AGENCY, INC.  
All other WBC stations represented by FREE & PETERS, INC.

# KCOR



DUFFY

## IN LISTENERSHIP

LEADS ALL SPANISH STATIONS IN SAN ANTONIO\*

**KCOR** has more than TWICE as many listeners (per average of daytime) than Spanish Station B

**KCOR** has nearly FOUR times as many listeners (per average of daytime) than Spanish Station C

**KCOR** has over 33% more listeners (per average of daytime) than Spanish Station B and Spanish Station C *COMBINED!*

Survey Subscribed to by all Spanish Stations in February, 1955

\* Write for copy of Belden Survey

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
 ★  
 ★ **LATIN AMERICAN MARKET FACTS**  
 ★ Data on the Latin American market of San Antonio (90% Spanish Speaking) and its trade area is based on interviews made for *TV-EYE*.  
 ★ HAVE HOME RADIO IN WORKING ORDER 91%  
 ★ HAVE MECHANICAL REFRIGERATOR 79%  
 ★ HAVE WASHING MACHINE 81%  
 ★ HAVE AUTOMOBILE OR TRUCK 62%  
 ★ HAVE RADIO IN AUTOMOBILE  
 (AMONG AUTO OWNERS) 62%  
 ★ HAVE TELEPHONE 10%  
 ★ OWN OILCART BEYING HOME 68%  
 ★  
 ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

*Raoul A. Cortez, President*



Texas' First and Most Powerful  
 Spanish Language Station  
*Represented Nationally by*  
 RICHARD O'CONNELL  
*Dora Clayton Agency—Atlanta*

40 E. 49TH

(Continued from page 12)

to the *Milwaukee Journal*). But Henry Kaufman, en route to Silver Spring, grabs the issue, thinking it is *Broadcasting*; on the plane he discards it; barely able to conceal his disappointment, and it falls into the hands of my wife, who is also going to Silver Spring to look for slip covers. She, thinking it is intended for my brother, and not knowing that he has been found, gives it to a passing insurance salesman who has an appointment with me that very afternoon to sell me some guaranteed-delivery-of-magazine insurance. He, of course, is keen enough to see that if he gives me the magazine, it will only build up my sales resistance, so he slyly drops it into the corner mail box, figuring it will never reach me. The postman collects the magazine, notices the name on the label, and drops it in my office the same afternoon; he has an appointment with me to see if I can't put a little less steam in the mail-order ads I have been writing so the mail they create will be a little less heavy during the period when his corns are hurting.

I agree readily (anything to get rid of him and get at my SPONSOR!). But the WMT ad has already been torn out by the insurance salesman. So I throw the book away.

**THEODORE D. MANDELSTAM**  
*Henry J. Kaufman & Assoc.*  
*Washington, D. C.*

• Agency account man and copywriter Mandelstam (who does the WMT trade paper ads) is aroused by a letter recently published by SPONSOR (21 March) telling about the strange routing of one subscriber's 7 March SPONSOR. This issue was filed from the subscriber's office, read on a plane to New York and returned to the subscriber by an agency man who found it on the plane.

### ADVICE TO SPONSORS

I just finished reading your article in a recent SPONSOR, entitled "Advice to the sponsor about to choose a tv agency."

This article was excellent. I am sure that if more advertisers followed the suggestions as enumerated in your article, all of us connected with this business would benefit. Congratulations on a job well done!

**EDWARD J. STERN**  
*President*  
*ZIV Tv Programs*  
*Export Division*  
*Cincinnati*

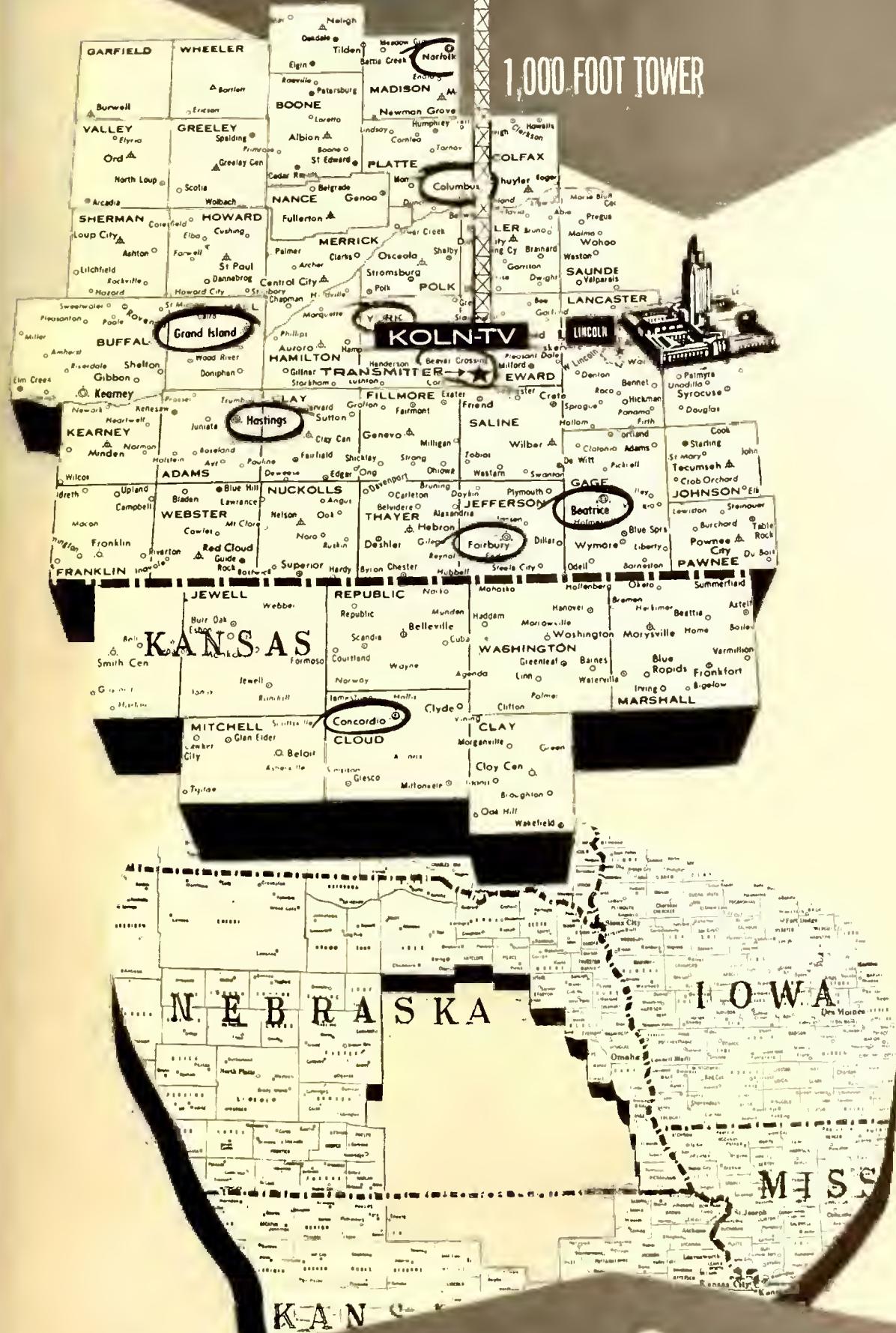
(Please turn to page 85)

SPONSOR

# THIS IS LINCOLN • LAND

THE OTHER

BIG MARKET IN NEBRASKA



1,000 FOOT TOWER

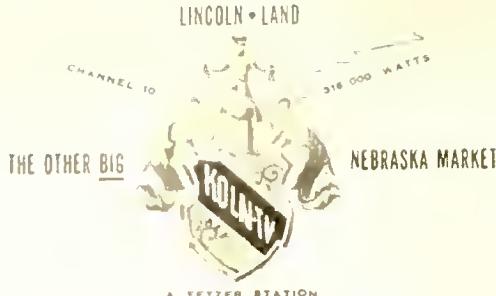
You need LINCOLN-LAND  
for your positive coverage  
of NEBRASKA

KOLN-TV and Lincoln-Land are  
necessary to your coverage of  
Nebraska for these cogent reasons:

1. KOLN-TV's transmitter is located in the center of an agricultural domain which grosses \$520 million a year and an area bustling with hundreds of stable industrial plants.
2. 76.2% of KOLN-TV's families are unduplicated from the east. This represents 157,000 families with absolutely no class A or B signal from that direction.
3. Based on class B contours, KOLN-TV has the widest coverage of any station in Nebraska, with more unduplicated area than any other station in Nebraska.
4. Lincoln is the state's great retail sales hub and Lincoln-Land as a whole gives you \$730 million in retail sales per year.

KOLN-TV • CHANNEL 10

316,000 WATTS • A FETZER STATION



# LUSH GROWTH OF INDUSTRY IN LINCOLN-LAND

**Area's economy balanced between one of nation's most prosperous agricultural belts—grossed \$534 million last year—and burgeoning "blue chip" industrial plants**

- These are the hard and salient facts about the economy of Lincoln-Land—a market which has all the ingredients of solid, stable buying power:

### The General Picture

There has been a drastic shift in the economy of the area since about 1948. While the economy is still predominantly agricultural, it is becoming rapidly balanced with a diversified, stable-type industrialization.

Because of the intense level of mechanization on the farms and the increased acreage per farm, two things have happened: (1) the population trend is urban at an uncommonly accelerated pace and (2) employment in the area is now two persons on the farm to one in industry. Just four years ago this ratio was 3½ to 1.

Expanding industry in Lincoln-Land is absorbing a huge segment of the population drift.

Two-thirds of Nebraska's population is concentrated in the eastern section of the state and Lincoln-Land lies in the heart of this concentration.

### The Industrial Economy

The area served by KOLN-TV contains most of the state's manufacturing plants. There are over 350 of them and of a remarkably diversified nature.

A large portion of the plants are branch operations of highly-skilled industries such as precision tools and mechanisms, electronic equipment, pharmaceutical equipment, etc. It's also a great center of farm equipment and supply and building materials manufacture.

The food-packing industry has been making tremendous strides throughout Lincoln-Land.

The key to growth rate of industry and population in the area: the Flocke Corporation Co., which services 90 companies in northeast Nebraska, reports double its tool installations of four years ago than of 1953.

breaking every record in the history of the company.

Among the cities, apart from Lincoln, that are benefiting from the area's dynamic industrial parade are Grand Island (incidentally, also the world's largest inland stock market); Hastings, Beatrice, Fremont, Columbus, Fairbury, Seward and York.

### The Agricultural Economy

Lincoln-Land ranks as one of the most productive and prosperous agricultural sections of the U. S.

The average size of a Nebraska farm is 460 acres and the income per farm ranks eighth among the states.

The farm and cattle economy within Lincoln-Land is highly diversified.

Eastern Nebraska has more ground water than any other state in the nation adding up to billions of acres and giving the section the nation's most economical form of agriculture.

Most of the state's wheat is produced within Lincoln-Land. It brought a cash value of \$74,000,000 in '53.

The farmers in counties served by KOLN-TV, in January of the same year, had 792,000 dairy cattle representing a dollar value of \$131,000,000, and 813,000 beef cattle, representing a cash value of \$138,000,000. Over \$10,000,000 worth of hogs went through the feedlots in 1953.

Sales management credited Nebraska with a farm gross of \$1,100,000,000 for 1953. Around 60% of this accrued from counties within Lincoln-Land.

Electrification on Nebraska farms is practically 100%.

### Lincoln-Lancaster County

Population analysts rank Lincoln as one of the most steadily growing cities in the middlewest. The city's home county, Lancaster, has also had a sturdy growth within the past several years. Lincoln is headed for a tally of 125,000 people by September 1, 1955.

Lincoln also ranks as one of the

fastest growing retail centers in the country. They come from 40 surrounding counties to shop there and national merchandisers agree that the quality of goods carried in Lincoln stores is superior to that carried in many larger cities. This appraisal is borne out by customer-source data gathered by Lincoln retail stores. The Sales Management issue of March '55 ranked Lincoln as 20th in the list of all American cities with the largest percentages of increased retail sales as compared to the previous year.

Lincoln took on a definite industrial complexion with World War II. The city's industrial growth has been rapid, especially the past seven years. In 1940 only one in 10 persons in Lincoln had a job even remotely connected with industry. In 1955 one out of every four Lincoln jobs are tied in with industry. In that time the population went up 50%.

The major plants in Lincoln are Goodyear Rubber, Elgin National Watch Co., Western Electric, Cushman Motorworks, the Burlington R.R. Shops, Gooch Milling and Beatrice Foods Co. Goodyear keeps doubling the size of its plant every two years and had a \$3-million payroll in 1954. Elgin in 1954 had an \$8,000,000-payroll. It now employs 2,100 people, compared to 200 a few years ago. The Burlington shops, making boxcars, employs 3,300 at premium wages.

Lincoln is almost an autonomous unit in the matter of economy. A substantial percentage of the residents are of the white-collar class employed in the State Capitol, the University of Nebraska, Nebraska Wesleyan University, Federal, State and County jobs and home offices of 32 insurance firms.

Lincoln is important as an Air Force Base. This installation will by January 1955 add 12,000 to Lincoln's population, \$24 million to the city's payrolls and about \$25 million to local purchases of supplies.



#### GOODYEAR EXPANDS IN LINCOLN

Attracted here by high quality of labor, firm just added 100,000 sq. ft., costing \$1 million



#### ELGIN'S \$8 MILLION PAYROLL

Watch co. employs over 2,000 in 312,000 sq. ft. Lincoln plant, 95% of them Nebraska-bred



#### WESTERN ELECTRIC—LINCOLN

Employs over 1,000 in manufacture of extra-precise equipment for Bell Telephone System



#### HASTINGS MAKES MANY THINGS

Among great variety plants is Kieckerfer Container Co.; makes 250 million milk cartons a year



### Nebraska's farm and industrial wealth has boomed during post-war years

Governor Victor E. Anderson, of Nebraska, in a statement especially prepared for this market study, declared:

"Nebraska's future has never been brighter, from the standpoint of both agriculture and industry. Always a foremost component in the parade of farm states of the great agricultural region known as the middlewest, Nebraska in post-war years has taken even greater strides.

"Highly mechanized farming, scientific soil management and conservation and a vastly stepped-up program of irrigation has increased Nebraska's agricultural productivity to the level where it ranks sixth among the states of the nation.

"At the same time, this mechanization of farming has made available to expanding industry in Nebraska thousands of mechanically-skilled, stable and quality-task workers. Many of eastern 'blue chip' firms who have located plants in Nebraska have been most impressed with this superior labor force, as measured by consistent raises in production standards and quotas.

"An exciting potential development looming on Nebraska's industrial horizon is the excellent possibility of location within Nebraska of a nuclear reactor plant for the production of electrical energy and many important by-products. Nebraska is one of several states under consideration for such a plant, the location of which could step up the industrialization of the state by many times.

"It will also result in many value by-products which will become of considerable importance to both industry and agriculture."

PLEASE TURN PAGE FOR MARKET DATA HIGHLIGHTS



#### FAIRBURY WINDMILL COMPANY

Is prominent along Fairbury's many farm service industries; also a noted food packing center



#### HORMEL PACKING IN FREMONT

Geo. A. Hormel Co. employs 1,000, with payroll over \$4 million; also fabricated steel center



#### STORECRAFT CO.—BEATRICE

Makes large share of all midwest's store fixtures in city of many skilled-labor industries







## AGENCY EXECS, CLIENTS ENDORSE KOLN-TV'S EFFECTIVENESS

(The following comments by agency men and advertisers who have bought and used KOLN-TV were obtained in personal interviews by Sponsor Presentations, Inc.)

**Milton J. Stephan, partner and radio-tv director, Allen & Reynolds, Omaha:** "By moving its transmitter west last summer KOLN-TV created the rest of the worthwhile Nebraska market. Our regional accounts are reaching thousands of homes they had never reached before. The retailers of the three accounts we have on KOLN-TV Fairmont Foods, Supreme Bakers and Peter Pan Bread —have found KOLN-TV's service tremendously effective. The station, as part of its solid local live programming blocks, provides kid shows that reach diverse age groups, which makes it very easy for the advertiser to pinpoint his audience."

**Randall (Bud) Packard, Storz Beer account executive, Bozell & Jacobs, Omaha:** "Since KOLN-TV has come under John Fetzer's management, moved its transmitter west and stepped up its power, we've had some eye-opening experiences. Our distributor in Lincoln, without any advance promotion, put on KOLN-TV's ace sportscaster, Bill King. The response by Storz dealers from the outlying, as well as the immediate Lancaster county, areas was a big surprise to us. They had, obviously, discovered there was a station in Lincoln. Now Storz is sponsoring King around the calendar. We're getting ready to promote his daily show with an aggressive, well-integrated campaign."

**Joyce Ayres, president, Ayres, Swanson & Associates, Lincoln:** "The Lincoln-Land market is a very choice segment in the six-state region we service for many of our clients and we have been very much impressed with the over-all job that KOLN-TV has been doing under the John Fetzer management. The station's people show a continuing interest in the welfare of the account, going all out in every case to build and sustain an audience, which to us, is just as important as any other step in media relationship. . . . The big upsurge in KOLN-TV's popularity with Lincoln viewers has been quite evident. Our clients, the First National Bank and First Trust Co., who alternately sponsor "Eddie Cantor" on KOLN-TV, are delighted with the business gains so far in 1955."

**Ellsworth F. DuTeau, of the DuTeau Chevrolet Co., Lincoln:** "In our sponsorship of the Eastern Parkway bouts we've been amazed at the tremendous area of influence over which KOLN-TV beams. To illustrate this influence—we've had people come from communities over a hundred miles away from Lincoln to see the used cars we had advertised on our program. As far as selling is concerned, we know we have been getting good results. KOLN-TV has done a dynamic job for us in every department of its operation."

**Jerry Hunt, of Hardy Furniture Co., Lincoln:** (Sponsors Lincoln-Land news nightly.) "By moving its transmitter and increasing its power KOLN-TV gave us coverage in an area where we've never used any media. The result has been a considerably expanded trading area for us. People come in from 80 to 100 miles from Lincoln asking for the livingroom suites they'd seen as advertised on KOLN-TV. The net result is we've had to increase our delivery days and trucks to outlying areas."

MILTON J. STEPHAN

RANDALL PACKARD

WARREN JOYCE AYRES

ELLSWORTH F. DUTEAU

JERRY HUNT

**Buchanan-Thomas**  
ADVERTISING COMPANY

500 14th Street, Lincoln, Nebraska

April 20, 1955

Mr. Ralph "Whitie" Reed,  
Account Executive,  
KOLN-TV,  
Lincoln, Nebraska.

Dear "Whitie":

Congratulations to KOLN-TV! Your station has placed first, among fifteen televisi<sup>n</sup> stations, in the Butter-Nut Flower Seed Offer on a cost-per-strip basis.

Buchanan-Thomas makes a very careful study of the pulling power of each station, breaking the results down on the basis of cost per order received.

Here is the final breakd<sup>n</sup>:

1. KOLN-TV — 71¢ per order
2. Station B — 40¢ per order
3. Station C — 45¢ per order

Ftc.

Your statement that approximately 30% of your mail comes from the city of Lincoln and Lancaster County is extremely interesting to us. It would seem to me this is an excellent showing for Lincoln since only 10% of KLN-TV's homes fall in the home county.

We trust KOLN-TV will continue to produce like this for Butter-Nut.

Sincerely,  
BUCHANAN-THOMAS ADVERTISING CO.

*[Signature]*

### ◀ KOLN-TV SCORES AGAIN ON PULL, COST RESULTS

*Butter-Nut Coffee offers also show KOLN-TV is getting the big audience in Lincoln's home county*

*Buchanan-Thomas Advertising Agency made a careful study of the pulling power of 15 top midwest tv stations carrying a special flower seed offer on a cost-per-order basis. To get the flower seeds, viewers were required to send in 25¢ plus a key strip from a can of Butter-Nut Coffee.*

*This was the acid test for both coverage and showmanship — the one and only objective was ORDERS!*

### HERE'S THE BOX SCORE ON THE TOP 6 . . .

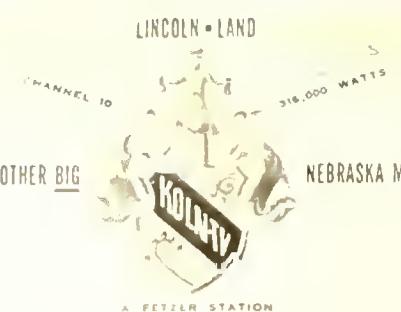
**KOLN-TV—28¢ PER ORDER**

**VHF STATION B—40¢ PER ORDER**

**VHF STATION C—45¢ PER ORDER**

**VHF STATION D AND E—53¢ PER ORDER**

**VHF STATION F—67¢ PER ORDER**



PROGRAMMING

# KOLN-TV'S LOCAL LIVE PROGRAMMING

Day-to-day schedule features program-type blocks that capture regional interests

• There's no better yardstick for gauging the impact of a station's local live programming than the results produced for sponsors. Note on the preceding page what KOLN-TV's local and regional clients have to say on this very subject. KOLN-TV's live programming has distinguished itself on three important fronts:

1. Close integration with the tastes, interests and desires of all strata of people within the area.

2. The creation of outstanding pro-

gram blocks whose flavor and content lend themselves perfectly to Lincoln-Land.

3. The meticulousness which is applied to every phase of studio production.

To assure top production and creation carries a program director, a production director and three full-time directors. Also a staff of four floor men, an art director to create individual artwork and a film expert to translate this artwork into slide and

film material.

Everything, including minute spots, are camera-rehearsed before airing.

For example, in the district contest of the Mrs. America competition the production department set up four complete kitchens for the four final contestants in the meal preparation event. Incidentally, Mrs. Carl Dietemeyer, who won this contest in the KOLN-TV studio, went on to become "Mrs. America" in the national competition in Florida.

## 1 THEY'RE TOPS IN SALES AND MAIL

MERRY & MR. BILL



CACTUS PETE

Combining sound product salesmanship, wit and a unique "Cactus Pete," fabulously witty and colorful, the competition by a wide margin. Hosted by Bill Feltz, "Cactus Pete" features cartoons, music, puppets.

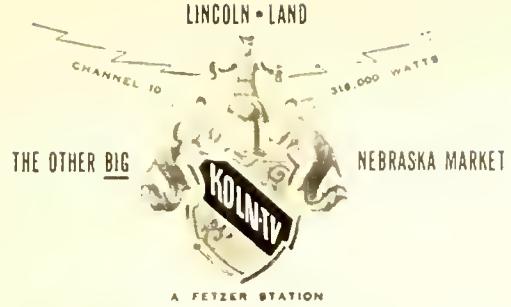
## 2 SALES WIZARDS AND HOMEMAKERS

CREATIVE COOKERY



RIGHT AROUND HOME

Grandmother Mrs. Marie Hulbert rates as Nebraska's top-known cooking personality; makes specialty of guesting high school students and brides-to-be. Shown on versatile Lois Weaver's "Right Around Home" are some student nurses presenting part of their spring amateur show.



# EYED TO MAXIMUM APPEAL, SALES

likes; produces rich results at points-of-sale



NEWSCASTER "BY" KRASNE

WEATHERMAN BOB TAYLOR

SPORTSCASTER BILL KING

## 3 NEWS, WEATHER, SPORTS THAT SPARKLE WITH TOP PRODUCTION, PERSONALITIES

KOLN-TV puts great emphasis and pride in its news broadcasts and news collecting operations. KOLN-TV's scope of news coverage is the entire state of Nebraska and northern Kansas. The same applies to special news events.

Heading up the news department is "By" Krasne, who ranks among the top newscasting personalities, as well as news directors, in the middlewest. His setup comprises seven staff correspondents, three of whom broadcast, two reporter-photographers in Lincoln, and "stringers" spread throughout Nebraska and the northern tier of Kansas.

Two of KOLN's most noteworthy recent news feats involved the coverage of the last Nebraska election and the Nebraska prison riot. With the use of taped phone reports by correspondents KOLN-TV gave its audience on-the-spot election results from 16 counties. Shown on the screen at

the same time was a sample ballot of the reporting county. KOLN-TV's staff relayed reports from the scene of the nationally front-paged riot for 65 consecutive hours.

To Nebraskans nothing is as important as the weather. Hence it's the first item on all three daily news blocks. This coverage, like the news, is for all of Lincoln-Land and is buttressed by a trained meteorologist on staff.

Viewers get a special kick out of Bob Taylor's ingenious devices in introducing his weather reports. Like Krasne, Taylor, in addition, shines as a news stylist.

KOLN-TV is the only station that covers the entire Lincoln-Land sports picture. Regarded as one of the midwest's top talented men in his field, sportscaster Bill King is now in his ninth year on the air. Rick Weaver, also nationally known, backs up King in the sports department.

## 4 MID-DAY FARM NEWS BLOCK MAKES PREMIUM BUY FOR ALL TYPES OF PRODUCT

REPORTING MARKET PRICES.....QUIZZING A FARMER



With practically every Nebraskan interested in what's happening in agriculture, KOLN-TV's farm service has gained not only a high degree of viewership but warm approval among the state's leading agricultural authorities. Director of this shrewdly integrated farm service is Bill Morris, college-bred farmer and breeder, who's pictured in action at the left before the studio camera reporting daily market prices and interviewing a dairy farmer.

KOLN-TV's No. 1 farm feature is its farm block that extends daily from 12:15 to 1 p.m. The first quarter hour "Camera on the Farm" are film clips of interest to farmers, obtained from Nebraska University, federal and state agencies and other sources. "The Dinner Bell" program, which follows, comprises weather, community bulletins, farm market reports and general news.

To the 180,000 farm folks under the KOLN-TV umbrella, plus large segments of urban audiences, this dinner-time block represents the most welcomed informative event of the day.



MANAGEMENT STAFF

## AREA-AWARE KOLN-TV EXCELS IN PUBLIC SERVICE FILMING



ROBERT JEAMBAY

By their range, quality and regional awareness KOLN-TV's public service programs have made a singular impression among the people in Lincoln-Land. Especially on business and other community leaders.

Five of these programs are produced for regular Sunday afternoon exposure by KOLN-TV's public service department, headed by Robert Jeambey. In addition to the below-featured "The Choir Loft," they are:

"Information Yes"; an analysis of current legislation, with John B. Quinn interviewing members of Nebraska's legislature and answering questions from viewers.

"Law and News Conference"; presented through the Lincoln Bar Association and offering a panel form enlightenment on the state's economic, political and other problems.

"Your Doctor's Speaking"; medical advice and current questions produced in cooperation with the Lincoln-Lancaster Medical Society.

"Your Safety Patrol"; featuring State Highway Patrol men on a topic that concerns super-conscious about speeding and traffic accidents.

KOLN-TV also does much filming of special events. For instance, last Easter it took its movie cameras to Grand Island, Neb., and put together a 30-minute adaptation of Trinity Methodist Church's regionally famed annual Easter pageant. It produced a half hour film of the inauguration ceremonies of Nebraska Wesleyan University's chancellor. The results were so pleasing to the trustees that they acquired the film. After they're televised, these special events films often are made available to schools, churches, clubs, etc., for group showing.

The weekly televised University of Nebraska film series, "Great Plains Trilogy," starts on KOLN-TV.

KOLN-TV's policy is not only to provide time and facilities for public service cameras, but also to assist the preparation of the programs and the announcements.

*The Choir Loft*, the No. 1 program of its genre in Nebraska and upper Kansas, has a college choir as far as 150 miles from Lincoln.



JOHN E. FETZER

Industry leader and top-ranking station operator; owner and president of KOLN-TV since late 1955.



A. JAMES EBEL

General Manager; admin-  
say he has molded KOLN  
TV into top-flight regional  
operation within a year.



THOMAS L. YOUNG

Sales Manager; 12 years  
in radio-tv sales, program  
production, promotion and  
station management.



D. R. TAYLOR

Chief Engineer; with  
KOLN-TV, KOLN eight  
years of his 17 years in  
the electronic field.



PAUL JENSEN

Program Director; here  
eight years; came up thru  
ranks as announcer, mike  
personality and producer.

Represented Nationally by **AVERY-KNODEL** • New York • Chicago • Atlanta • Dallas • Los Angeles • San Francisco

## New and renew

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Paint Corp, SF	Abbott Kimball, SF	CPN 47	Amos 'n' Andy Music Hall; M-F 6:30-6:55 pm PDT; 16 May; 20 wks
General Mills, Mnols	D-F-S, Chi	NBC full net	The Lone Ranger; M-F 5:30-5:55 pm; 30 May; 52 wks
Mac's Super Gloss, LA	Hixson & Jorgenson, LA	Don Lee 45	Bob Greene News; M-F 5:30-5:35 pm; 16 May; 13 wks
McKesson & Robbins, Bridgeport, Conn	Ellington, NY	CBS	Arthur Godfrey Digest; F 8:15-8:25 pm; 27 May; 9 wks
Simoniz (Wax & Kleener), NY	SSC&B, NY	CPN 23	Frank Goss News; alt W M F & T Th Sat 5:45-5:55 pm PDT; 16 May; 13 wks



Robert R. Nelson (3)

## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Dodge, Det General Motors (Frigidaire Div), Dayton Pillsbury, Minnpls	Grant Adv, Det Foote, Cone & Belding, Chi	ABC CBS 206	Danny Thomas; T 9-9:30 pm; 12 July; 52 wks Arthur Godfrey Time; T Th 10:30-10:45; alt F 11:15-11:30 am; 7 June; 52 wks
Pillsbury, Minnpls ReaLemon Co, Chi	Leo Burnett, Chi Rutledge & Lilienfeld, Chi	CBS 206 CBS 212 ABC	Arthur Godfrey Time; M-Th 11:15-11:30; 1 June; 52 wks House Party; M-Th 3:30-3:45; 1 June; 52 wks Breakfast Club; Th 9-9:15 am; 26 May



Milton F. Allison (3)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Milton F. Allison	CBS R Spot Sls, E sls mgr	Same, asst to gen sls mgr
Richard P. Axtell	Alexander Smith, NY, publ rels dir	Raytheon Mfg, Waltham, Mass, publ rels dir
Kenneth Bagwell	KXYZ, Houston, local sls mgr	Same, comm sls mgr
James Baker	RAB, NY, local prom	Same, asst dir of local sls and serv
Keith Baldwin	WAKR, Akron, sls mgr	CBS R Spot Sls, Det, sls dev dept
Bill Barron	KHJ-Don Lee, Hollywd, press info dept	Same, public rels dir
Joseph Baudino	WBC, Wash, exec vp	Same, vp
James W. Beach	WBKB, Chi, sls mgr	ABC TV, Central Div, dir
Leon Bernard	Ziv TV, Chi	TPA, Chi, midW mgr
Don Bishop	NBC Press, NY, mgr of program publ	NBC O&G stns, NBC Spot Sls, WRCA (TV), NY, dir of publ
Gaylen Blackford	Foster & Kleiser, Seattle, sls mgr	KJR, Seattle, sls mgr
John H. Bone	WNEM-TV, Bay City, gen mgr	Sir Walter TV (WNAO), Raleigh, gen mgr
H. C. Bonfig	Zenith, Chi, vp & dir of sls	CBS-Col, NY, pres
Dan Bellus	KFEQ-TV, St. Joseph, Mo., sls dept	KFMB (TV), San Diego, sls dev and prom hd
Howard W. Coleman	NBC, Chi, press dept asst mgr	WNHQ-WMAQ, Chi, adv, prom, mdsg exec
Ted Cott	NBC, NY, vp in chg r	WABD NY, WTTG, Wash, gen mgr
Bud Coulson	Don Lee, Hollywd, public relations dir	Disneyland, Hollywd, public rels dept
Charles C. Crockett	Van Fawcett Assoc, r-tv dir	KCMB-TV, Hawaii, sls stf
Frank Crosiar	WHOT, South Bend, stn mgr, sports dir	WNLU-TV, South Bend, dir of local sls
Jerry A. Danzig	NBC TV, "Home" sports ed	NBC O&G stns r & tv programing gen exec
Harry Dangerfield Jr.	Bond & Starr Adv, Pittsburgh, vp in chg r-tv	KSON, San Diego, sls prom mgr
Michael Francis Doyle Jr.	Guild Films, cinematographer	Song Ads, Hollywd, film dept hd
Charles Dresser	WNBQ-WMAQ, Chi, dir of sls	NBC Central Div, Chi, acct exec
David Steinle	KBUR, Burlington, asst mgr	Same, mgr
Jim Dugan	KOOL, Phoenix, acct exec	KVOO-TV, Tulsa, acct exec
Sam Eadie	ABC, sls prom	Weed TV, Chi, sls stf
Ted Eiland	WTAP, Parkersburg, W. Va., gen mgr	WJNO-TV, W Palm Beach, gen mgr
Bob Emery	KWBW, Hutchinson, Kan, sls stf	KCAR, Garden City, Kan, mgr
Edwin F. England	ABC, NY, spot & local sls	Edward Petry, NY, sls exec
Joseph Fisher Jr.	WENR-TV, Chi, gen sls mgr	Weed Tv, Chi, sls stf
Victor E. Forker	Blair-TV, NY, sls dev mgr & acct exec	WNEW NY, acct exec
Ray Gallagher	KTVK, Phoenix, prog mgr & opers dir	KBTV, Denver, exec prodcr & dir
Rita L. Garner	Puck, NY, prom dept	WMGM, NY, sls prom dir
Tom Gavin	WIRL (TV), Peoria, stn mgr	WDSM (TV), gen sls mgr
Steve Gilbert	R-TV Reps, NY	WAAT (TV), Newark, sls stf
Gordon J. Grant	NY Herald Trib, New Eng sls rep	WCOP, Boston, acct exec
Ray Grant	KBIF, Fresno sls mgr	KFSD, San Diego, sls mgr
Homer Griffith	SPONSOR, SW adv mgr	WAFB, Baton Rouge, mgr
Tom E. Gibbons	WAFB, Baton Rouge, vp & gen mgr	Same, pres
Archie Grinalds Jr.	WNEX, Mobile, Ala, mgr	WBIA, Aug, sls dir
Richard J. Hallwood	WNBQ-TV, Flint, sls mgr	WNAO, Raleigh, mgr
Dan D. Halpin	Allen B. DuMont Labs, gen sls mgr	Westinghouse, r-tv div, mktg & gen sls mgr
Howard Harms	Times News, Twin Falls, classified ad mgr	KDYL, SLC, acct exec
Harold Heath	WOC-TV, Davenport, Iowa, sls stf	KCRG-TV, Cedar Rapids, Iowa, sls dept
Robert A. Hemm	A. H. Kuch, NY, natl adv rep	Blair-TV, NY acct exec
Dudley Henry	CBS R, NY, sls serv dept rep	CBS R, CPRN, Pacific Coast Sls Serv mgr
Fred Heywood	KMOX, St. Louis, dir of sls prom & mdsg	CBS R Spot Sls, sls prom mgr
Marvin D. Hult	WMBD, Peoria, asst mgr	Same, mgr
Louis J. Hunnel	Crosley Bctg, Cin, acct exec	Free & Peters, Det, tv acct exec
Richard W. Jolliffe	KNX, CPRN, asst gen sls mgr	CBS R Net Sls
William W. Joyce	Katz Agency, Chi	Same, midw tv sls mgr
Roland Kay	CBS R Spot Sls, SF, mgr	KCBS, dir of sls & adv
John M. Keys	WNBQ-WMAQ, Chi, adv, prom, mdsg mgr	Same, dir of sls



John H. Bone (3)



Fred Heywood (3)



Lawrence L. Wynn (3)



R. David Kimble (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases); New Agency Appointments



Roland Kay (3)



Mark Lester (3)



Tom Gavin (3)



Robert F. Stolff (3)



Dan Bellus (3)



Ray Grant

### 3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. David Kimble	RAB, dir of local prom	Same, dir of local sls and service
Brent Kirk	KUTV, SLC, sls mgr	Same, stn mgr
Ernest Koss	MBS-WOR, Recording Studios, NY	Same, dir of sls
Theodore R. Lazarus	Donahue & Coe, NY, acct exec	George Blake, NY (films), exec
Dick Leader	KCOP-TV, LA, adv prom	KWIZ, Santa Ana, Calif, natl sls mgr
Mack Lester	KTOW, Okla City, stn mgr	KTVQ, Okla City gen mgr
George Lindsay	Weed TV, Chi	Same, sls mgr
Roy Lockwood	CBS TV, NY, prodr	Robert Lawrence Prods, NY, prodr-dir
William Kingsland	Suffolk Bcstg, vp	Same, pres & gen mgr (WALK, Patchogue, W, Riverhead)
Macy Jr.		CKLW-TV, Det, acct rep
Richard G. McCloskey	WWJ-TV, Det, sls	Same, gen mgr
William K. McDaniel	KNBC, SF, sls dir	NRB, vp, r & adv consultant
G. B. McDermott		Same, member of bd
Donald H. McGannon	WBC, vp & gen exec	KRCA (TV), Hlywd, acct exec
Hugh A. McTernan	Warwick & Legler, LA acct exec	Same, midwest r sls mgr
Roy Miller	Katz Agency, Chi	KHJ-TV, Hlywd, natl adv mgr
John Milton	Moloney, Regan & Schmitt, SF	ABC TV, NY, acct exec
William P. Mullen	John Loveton Prods, E sls mgr	CBS R Spot Sl, SF, mgr
Byron Nelson	KCBS, SF, acct exec	WDEL-TV, Wilmington, Del, mgr
Robert R. Nelson	WARD (TV), Johnstown, Pa, gen mgr	WNBF (TV), Binghamton, r sls mgr
Henry Nicholson	WINR, Binghamton, comml mgr	Quality Radio Group, prog dir
Bob Novak	Free lance prodr	Same, mgr
C. J. Pajakowski	WHOT, South Bend, Ind, sls mgr	WAGE-TV, Marquette, Mich, vp & gen mgr
Harry D. Peck	Hearst Corp (WISN, WTVW), Milw, res vp & gen mgr	WMAK, Nashville, mgr
Edwin P. Phelps Jr.		WTVA-TV, Peoria, sls mgr
Harold V. Phillips	WMBD, Peoria, sls mgr	WBAL, Balt, acct exec
Charles E. Powell	O'Toole Tire Co, sls mgr	KTVQ, Okla City, dir of tv
Robert Purcell	Mass. Bay Telecasters, member of bd	KNX, CPRN, natl sls mgr
Don Ross	CBS R Spot Sl, SF, acct exec	WMBD, Peoria, exec
Robert O. Runnerstrom	WLOK, Lima, mgr	Screen Gems, NY, dir of sales
Robert H. Salk	Station Films, NY, gen mgr	RAB, NY, sls prom writer
Jacques Sammes	CBS R Spot Sl, NY, presentation writer	WCPM, Cumberland, Ky, stn mgr
E. F. Shadburne	KKTV, Col Springs, sls stf	WNEW, NY, acct exec
Henry W. Simmen	Weed & Co, NY, acct exec	Edward Petry, NY, sls exec
Edward A. W. Smith	WIP, Phila, acct exec	KIWW, San Antonio, asst stn mgr, asst to gen mg
Lola Spitz	KBUD, Athens, Texas, cont suprv	WITV, Miami, opers mgr
Art Stober	WFIL-TV, Phila, dir	WNDU-TV, South Bend, dir of sls prom & adv
Robert F. Stolff	CBS TV, NY, sls dev, planning & res dept	CKLW-TV, acct rep
Howard T. Swafford	Cadillac, Det	Same, also WBC vp
W. C. Swartley	WBZ-TV, Boston, gen mgr	NBC Film, NY, slsman
Guy Vaughan	WIST, Charlotte, mg dir	KTVW, Seattle-Tacoma, exec asst
William Veneman	KTTV, LA	ABC TV, Central Div, Chi, sls mgr
Harold R. Wettersten	WBKB, Chi, acct exec	CBS R Spot Sl, SF acct exec
Seymour Whitelaw	KCBS, SF, E sls rep	WGIL, Galesburg, Ill, mgr
Bud Wilson		Same, sls mgr
Lawrence L. Wynn	WABC-TV, NY, acct exec	

### 4. New Firms, New Offices, Changes of Address

Advisors in Management, a firm of psychological consultants, has been organized with hdqtrs in the Congress Hotel mezz, Chi

David O. Alber Assoc moved to 44 East 53rd Street, NY, on 28 April

Anderson & Cairns moved to larger office, 130 East 59th Street, NY

Brisacher, Wheeler & Staff moved to 1600 Bush Street, SF

Blitz Adv absorbing into H. Richard Seller Adv with offices at 937 S.W. Jackson St, the building presently occupied by Blitz, Seattle

Blackburn-Hamilton Co, media brokers, opened new SF office at 111 Sutter St, EXbrook 2-5671

Brinckerhoff & Williams Agency, new partnership, with offices at 928 Gov Nicholls Street, New Orleans; E. V. Brinckerhoff & Aubrey Williams, former r-tv dir, Fitzgerald adv, partners

Burns Adv moves head office to 1247 Guy Street, Montreal; Toronto office stays at 570 Yonge Street

Henry Gerstenkorn has re-established his own ad agency at 4020 W 3rd Street, LA, DUnkirk 7-4285

Richard P. Holland establishing own adv consultant business in Boston

Earl Klein, pres of Storyboard since its inception, has resigned to form Animation Inc, 843 N. La Cienega Blvd, LA; firm will produce animated commercials for tv

Mullins-Earl, new ad agency at 1616 N. Cahuenga, Hlywd, HOLLYWOOD 7-6318 formed; Tom Mullins, former vp & gen mgr of Irwin, LA; Warren Earl, former KCOP, LA, dir of sls prom & mdsg, partners

Jack T. Sharp opened agency service at 2036 East 22nd Street, Clev, SUperior 1-1700

Westinghouse Bcstg plans to move its hdqtrs to the Chanin Bldg, 122 East 42nd Street, NY, about 1 June; Wash office, 1625 K Street NW, will remain open

Don Wilson heads new company, Don Wilson Productions, KTTV Studios, Hlywd 28; to film tv commercials and industrial, documentary, and sales pictures, as well as sound slide films

# WNEW

*Announces the appointment of*

## SIMMONS ASSOCIATES

INCORPORATED

NEW YORK • CHICAGO

*As National Sales Representative*

*June 1, 1955*

---

WNEW BROADCASTING COMPANY, INC.  
565 Fifth Avenue, New York 17, N.Y.  
PLaza 3-3300

SIMMONS ASSOCIATES, INCORPORATED  
270 Park Avenue, New York 17, N.Y.  
MURray Hill 3-2821

# STAKE YOUR CLAIM

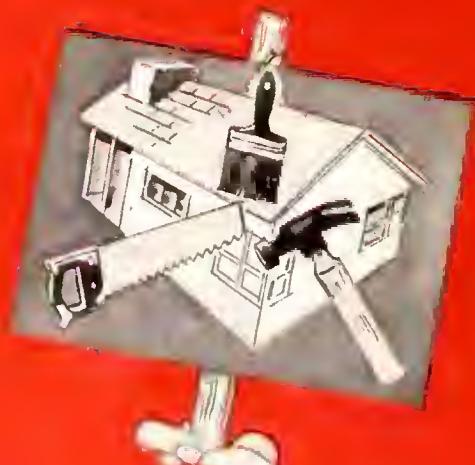
IN NEW

## RCA *Thesaurus*

# Platinum Anniversary money-yielding feature



THE GRANTLAND RICE STORY—from *The Tumult and The Shouting*... 15 minute, once a week broadcast with famous sportscaster Jimmy Powers and big name "sports world" guests such as Bobby Jones, Walter Hagen, Ty Cobb and Gene Tunney. Fully recorded.



DO-IT-YOURSELF... Cash in on your local share of the 6 billion dollar do-it-yourself business with this new *The Thesaurus "Do-It-Yourself"* 15 minute show. Three times per week.



TM&SP

RECORDED  
PROGRAM  
SERVICES

RCA

RADIO CORPORATION OF AMERICA • RCA VICTOR RECORD DIVISION

630 Fifth Avenue, New York 20, N. Y.—JUdson 2-5011  
1016 N. Sycamore Ave., Hollywood 38, Cal.—HOlywood 4-5171  
522 Forsyth Building, Atlanta 3, Ga.—LAmar 7703  
445 N. Lake Shore Drive, Chicago 11, Ill.—WHitehall 4-3530  
1907 McKinney Avenue, Dallas 1, Tex.—Riverside 1371



**THE FRANK LUTHER FUN SHOW . . .** Frank Luther, nationally popular entertainer, brings enjoyment to children from 6 to 96 . . . fully recorded with songs—many created specially for this show, plus jokes, limericks, "mail-pulling" ideas and guest stars.



**GREAT DAYS WE HONOR . . .** 15 minute, fully recorded show for 39 important holidays during the year. 10 Catholic holidays, 10 Jewish, 10 Protestant and 9 Patriotic holidays. Ideal for institutional type advertisers. Ray Middleton, Henry Hull, other well known personalities.

Our Platinum Anniversary . . . we're 20 years old, to celebrate we're adding 8 new sponsor-selling, platinum-studded series to our service. The past 20 years our Library Service has been growing bigger, better, more profitable for our subscribers. The broad range of 25 different series, complete continuity service, sponsor-selling recorded sell-effects, 16 tracks, sales clinching brochures, new big local time selling merchandising plan, other selling aids, and 52 new releases each and every month . . . all this gives RCA Thesaurus subscribers the most profitable program service in the industry. For example, due to tremendous success of our shows, we are increasing the popular Freddy Martin and Sammy Kaye programs from 3 broadcasts a week to 5. Make your claim to the lion's share of your local advertisers' dollars by using the one Library Service that's king of them all! Write, wire or today your nearest Recorded Program Services office.



**SINGING THE STATESMEN QUARTET . . .** A far, talented group brings favorite gospel singing to your listeners. ½ hour, once a week.



**CONCERT ON THE MALL . . .** This rich, lush sounding band plays everything . . . from "South Pacific" medleys and traditional marches to symphonic and popular types of music. ½ hour, once a week.



**SHOP AT THE STORE WITH THE MIKE ON THE DOOR . . .** a great new local radio time selling merchandising plan. Builds sales and listeners.



**WEEKEND SHOPPERS' SPECIAL . . .** This new show was designed to give stations a program with strong appeal to sponsors who want to sell to weekend shoppers. Ideal for participations. Once a week, 30 minutes.

## THEY CAME! THEY SAW! THEY SIGNED UP!

At the recent NARTB convention broadcasters from all over the U.S.A. signed up for the Thesaurus Library Service. Further proof that today's Thesaurus is America's best library service buy for both sponsors and radio stations.

Milwaukee's  
best  
buy

here's why:



"the voice  
of the  
BRAVES"

The Milwaukee Braves  
games are not televised!

WFMN  
am-fm



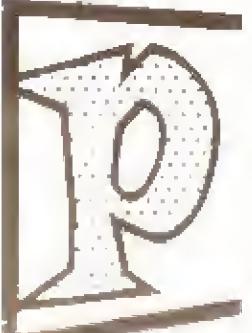
all-star  
programming



24 hours  
of music  
news, sports



now  
5000  
watts



lowest cost  
per thousand

HUGH BOICE, JR.

Gen. Mgr.

HEADLEY-REED,

National Rep.



Mr. SPONSOR

**Comdr. Edward Whitehead**

President

Schweppes (U.S.A.) Ltd., New York

Meeting Commander Edward Whitehead in a Madison Avenue office is virtually as startling as a picture of Queen Elizabeth II in a jeep. It's an experience that evokes images of Rudyard Kipling, the road to Mandalay, and drinking gin and tonic (Schweppes' own "diluant"—mix to you at the old Shepheard's in Cairo, or at the Explorer's Club in Nairobi.

"Of course, as you know, I originally came over to your country to set up some *modus operandi* with Pepsi-Cola," the Commander told SPONSOR. (The *modus operandi* with Pepsi consists of having that company do the actual bottling of Schweppes in its U.S. plants.)

"At that time (somewhere around January or February 1953), Al Steele of Pepsi Cola, who is U.S. head of Schweppes, and David Ogilvy conceived the idea of having me appear in the American Schweppes advertisements."

One gets the impression that Commander Whitehead, the personification of a battling individualist, became accustomed to the idea fairly rapidly.

"At first, of course, I rather disliked the idea of being a goldfish," said he. "I'm a normally reticent Britisher, you know. But there was a need to illustrate the maintenance of quality in some dramatic way, so I complied, of course."

Undaunted, the Commander continues to wear the beard that has made him famous throughout the U.S. with the Schweppes print ads. With Schweppes' addition of radio advertising (also through Ogilvy, Ben-on & Mather), the Commander's "appeal to pattern creating people" has been translated by means of his very British accent, heard in minute-announcements from 20 to 50 times a week per market.

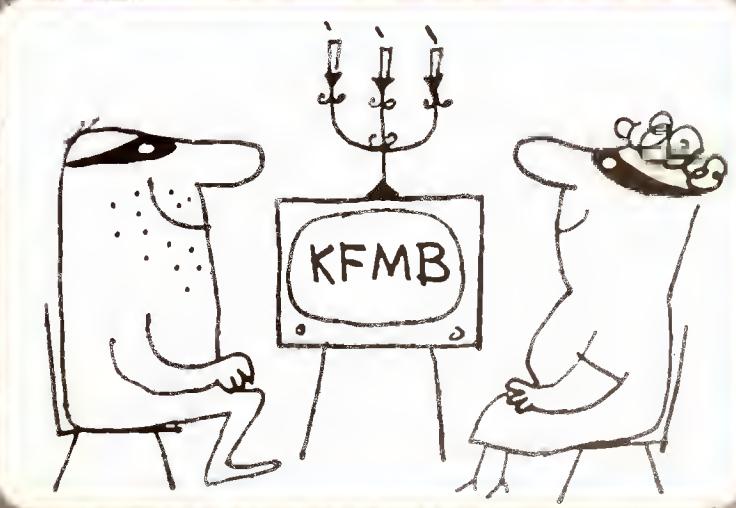
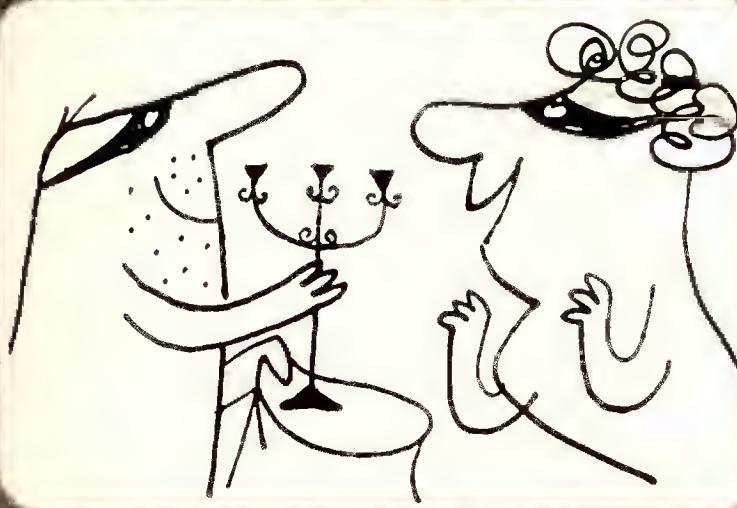
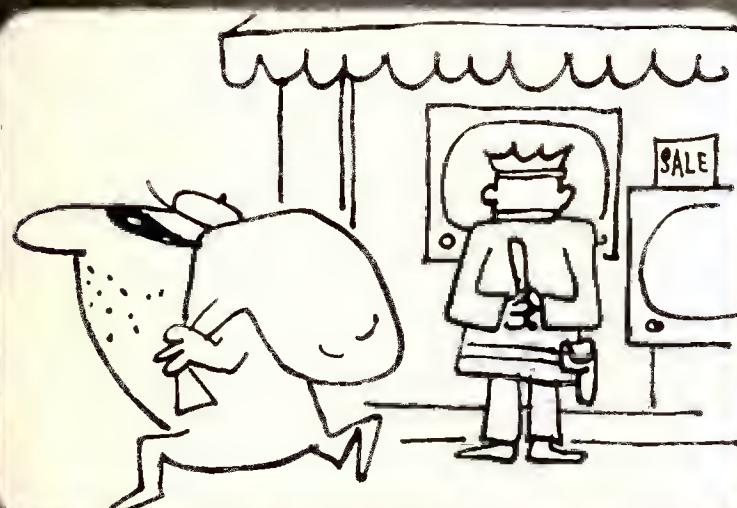
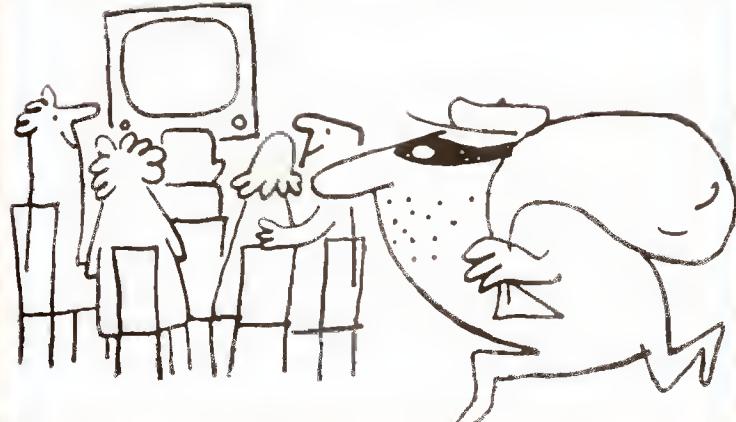
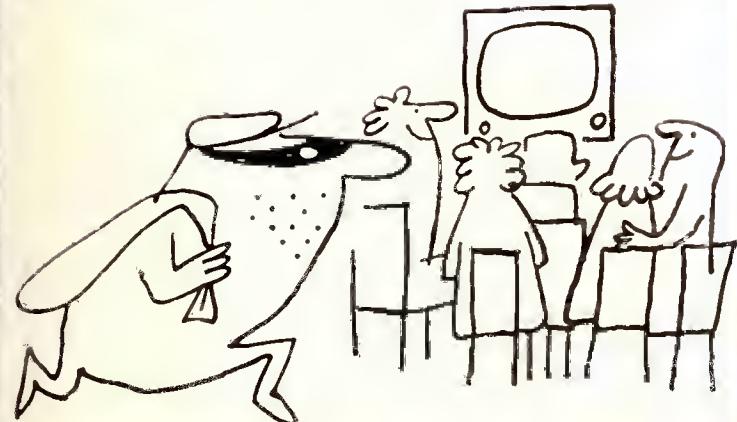
Despite the colorful advertising approach, Schweppes sales are not yet sufficiently substantial in this country to show a profit. The Commander, however, expresses satisfaction with the continuous sales increases, expects profits within the next two years. In the meantime, he will concentrate on the U.S. market, has brought over his family (wife and six-year-old son) to live in Connecticut. The Commander will continue his travels to other Schweppes markets: last year he went twice around the world.

"People remember, for some extraordinary reason, my name and Schweppes' name in conjunction with it," says he.

★ ★ ★

SPONSOR

You just can't escape TV in saturated San Diego!



89.9% of the homes have it! (Pulse, Jan. '55)  
Well over 285,000 TV homes . . . 850,000 TV people!  
This is the kind of coverage that moves merchandise.  
One of the reasons why television  
is your best buy in growing San Diego.  
And television in San Diego is KFMB-TV!

**KFMB**  **TV**  
WRATHER-ALVAREZ BROADCASTING, INC.  
REPRESENTED BY PETRY  
SAN DIEGO, CALIF.

America's more market



### **"That's for sending all those Carrots to (ugh) People!"**

The world's most luscious, juicy carrots come from "Cal Sales" captive market, the *Central Coast of California* and what does old "Cal" do? Every summer, he ships 18,847 miles of bags of carrots out of Monterey County alone . . . lay those bags end to end, and they'll reach from Madison Avenue to Hollywood and Vine 6 times with enough left over to get to Michigan Blvd.

And all those ungrateful people do is to send him 11 million highly indigestible dollars in return part of the 105 million dollars Cal will get this year for his agricultural products in Monterey County (just one of Cal's three captive counties).

**It's enough to turn your hare!**



CBS, NBC, ABC, DuMONT

## **SPONSOR BACKSTAGE**



*by Joe Csida*

If I may be permitted to corn it up a little here this trip, I'd like to show you a Menu of Memories:

*VIPers' Brunch*

*Sunday, May 22, 1955*

*Mayflower Hotel—Suite 237-38*

*ETO Plus Ten*

*Apertiffs*

*Bloody Marys (Novikane)*

*Old Kronheim (In the Woods)*

*Miller High Life (Justin-time)*

*Dry Sak (5th Ave.)*

*Campbell's Soup*

*Kirbyed Shrimp (with Wilder Rice)*

*Blintzes (Swezey & Sour)*

*Reinsched Beef (Taishoff)*

*Code Bortsch (Fetzer, with Sour Ream)*

*Green Salad (Abel dressing)*

*Desserts*

*eClairs (Tootie McFruitie)*

*Csida Grapes (aux Cousin)*

*Ice Cream Whedges*

*Ream Puffs*

*Cafe O'Lay (Alicoate)*

The chef who put this bill of fare together is Sol Taishoff, publisher and editor of our contemporary, "*Broadcasting-Telecasting*," and the names dragged into the dishes are those of a group of 14 of us, who just 10 years ago constituted an Army sponsored U. S. Broadcasting Mission to the European Theatre of Operations. There were (in the order Sol's squeezed them into the menu) Morrie Novik, Mark Woods, Justin Miller, Martin Campbell, Ed Kirby, Bob Swezey, Leonard Reinsch, John Fetzer, Abel Green, Clair McCullough, Bill Hedges, Joe Ream, Jack Alicoate and I.

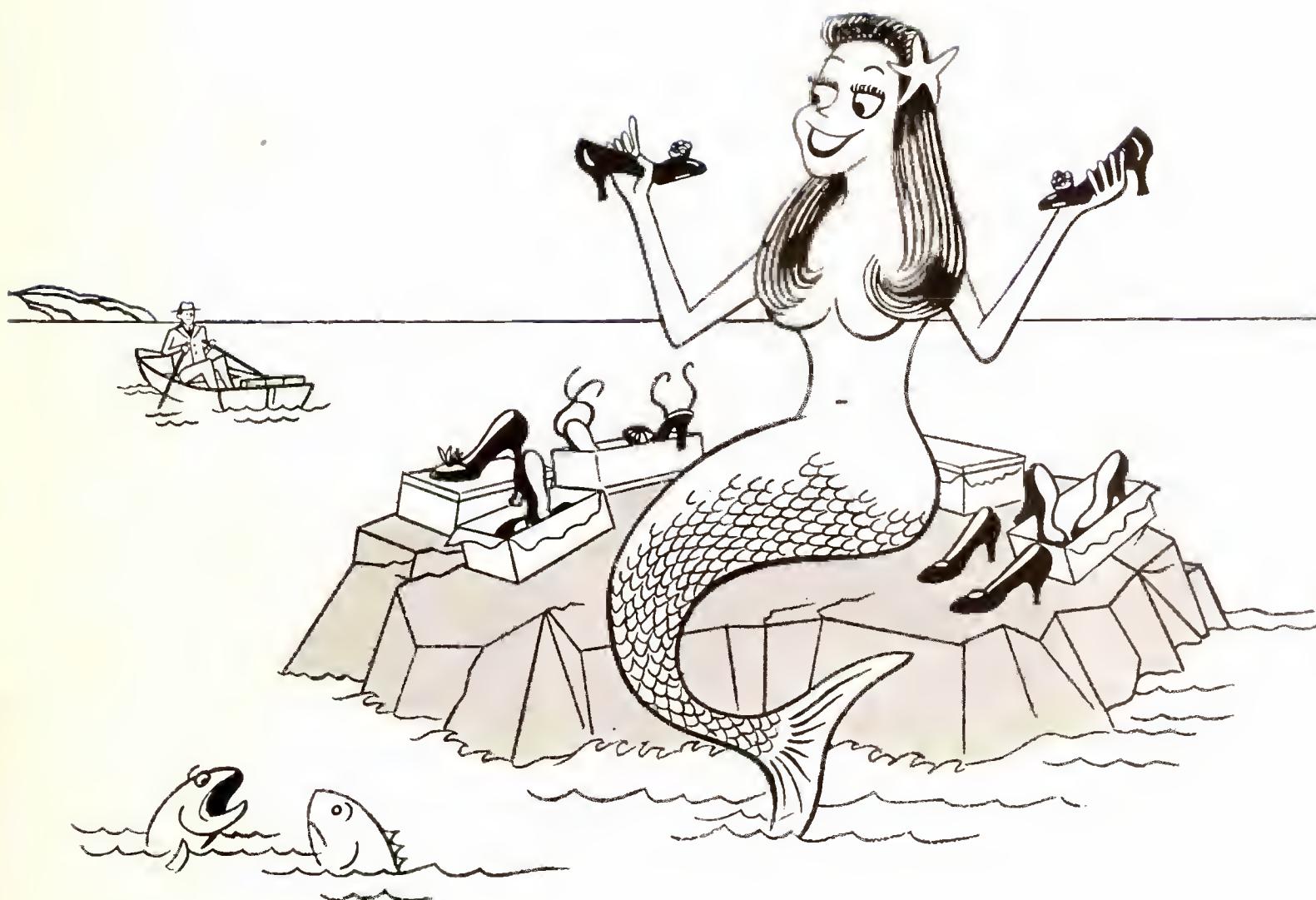
Each year for the past 10 years, sometime during the National Association of Radio and Television Broadcasters Convention this VIPers' group has had a reunion. We haven't all made it each year, but by and large the representation has been close to 100%.

This is being written on the eve of this year's Convention and I don't know what the '55 turnout will be, but I hope to report on it after the event. In the meantime this past decade has seen many a change in each of us and certainly in the business which brought us all together. It is noteworthy, first of all, I believe, that all of us are still here. It's perhaps even more worthy of mention that all but a few of us are still deeply involved in the broadcasting business. Like they say in the soapers, the Fates have been fairly kind to most of us.

*(Please turn to page 72)*



# MT. WASHINGTON TV



*“Best darn salesman I’ve ever seen!”*

Frankly, you haven't seen *anything* yet — not until you've seen how Mt. Washington TV can sell! And "the mountain" actually covers the lion's share of Maine, New Hampshire and Vermont at about half the cost of any other three TV stations in the area combined.

Incidentally, during a recent 25-words-or-less contest to name a daytime woman's program, 15,652 entries were received from 715 *different* cities and towns in Maine, New Hampshire, Vermont, Massachusetts, New York and the Province of Quebec.

CBS-ABC

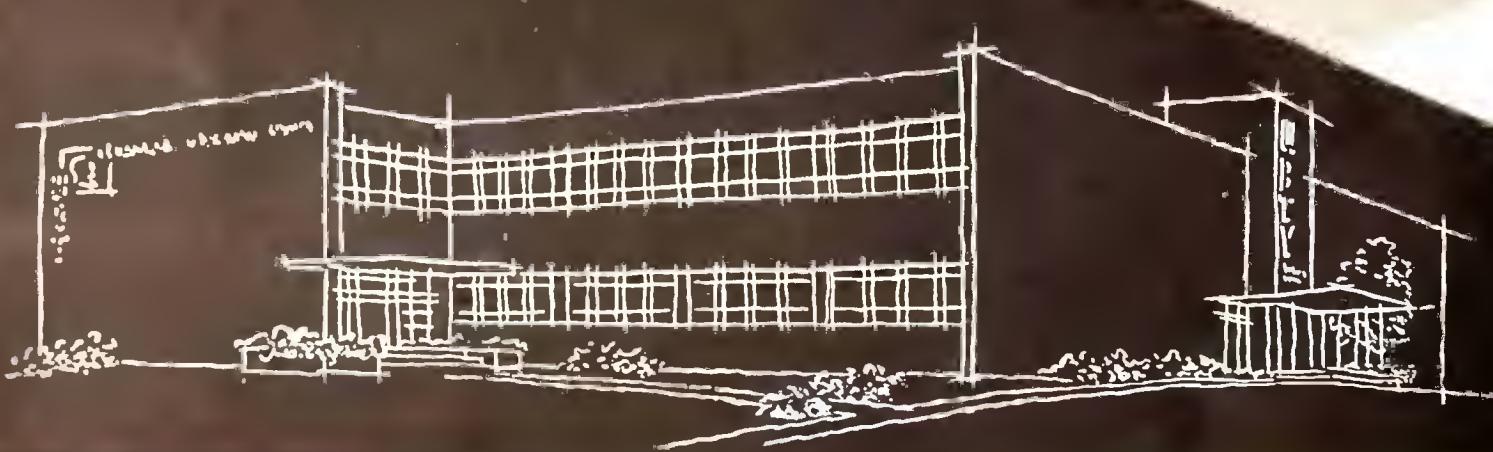
W M T W

## Channel 8

**John H. Norton, Jr., Vice Pres. and General Manager**

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

# WHERE ELSE IN THE CAROLINAS



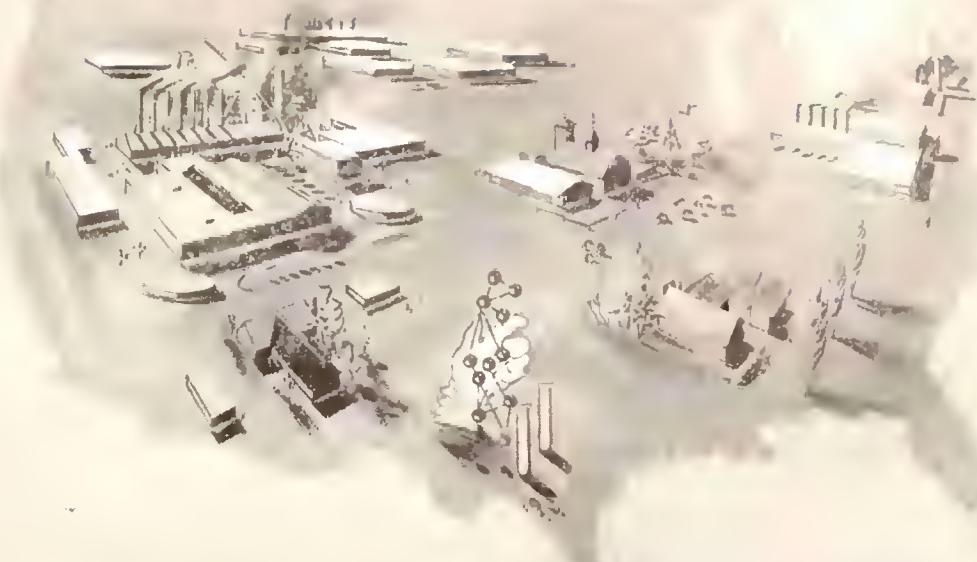
## KING SIZE FACILITIES

In the Carolinas, advertisers find many types of TV facilities . . . but only on one station, WBTW, can the advertiser get complete, Kingsize Facilities.

Here, in WBTW's new \$1,250,000 home with 51,000 square feet of floor space, are TV studios measuring 40' x 40' and 40' x 60', each wired for three black-and-white and two color cameras, each accommodating Kingsize studio audiences . . . the last word in engineering equipment . . . art and carpenter shops for designing and building any type of scenery . . . three ultra-modern darkrooms . . . dual facilities for transmitting color and black-and-white slides and films . . . Kingsize executive, program, production, engineering, news, sales, business, promotion and merchandising departments.

Conditioned by 33 years of broadcast leadership, WBTW planned big . . . built big. Now more than ever, WBTW is your first, biggest step to TV coverage of the two Carolinas.





NATION'S TOP 100 ADVERTISER ARE IN WIDE VARIETY OF INDUSTRIES. SEE CHART NEXT PAGE

# The TOP 100 advertisers: before and after tv

**Most of them—69 to be exact—have increased the share  
of their national media ad budgets going to radio and tv**

by *Alfred J. Jaffe*

**T**he top 100 U.S. advertisers in PIB-recorded media are more air conscious than ever before.

They are not only putting a greater share of their ad budgets into radio and tv but—so far as PIB-reported media are concerned—most of them are spending more on radio and tv than for print media. (PIB-reported media are magazines, supplements, network radio and tv.)

Item: Of the top 100 advertisers in 1954, 69 have increased the share going to radio and tv since 1948—a year which for all practical purposes can be termed “before” tv as far as networks are concerned.

Item: Of these same advertisers, 60 spent more than 50% of their national budgets in 1954 on air advertising. In 1948, only 33 of this group spent more than half on air advertising.

What's behind all this?

Well, tv, for one thing. This new, high-impact medium has tantalized advertisers, has shown again and again a tremendous sales power. It has resulted in money being diverted from other media and has also attracted new money released by a booming economy.

## OF 1954'S TOP 100 ADVERTISERS 60 SPENT MORE THAN 50

Advertiser	Total 1954 Billings (000)	Total 1948 Billings (000)	1948 Rank	Magazines		Supplements		Network Radio		Network Tv	% to Air Net 1948	1
				1948	1954	1948	1954	1948	1954			
1. Procter & Gamble	\$11,151	\$26,620	1	\$5,018	\$6,513	\$3,372	\$1,566	\$18,199	\$12,339	\$23,701	68.3	8
2. General Motors	36,771	11,803	3	9,273	20,560	533	2,129	1,976	3,780	10,304	16.7	1
3. Colgate-Palmolive	26,727	10,803	7	3,692	3,713	2,768	1,109	1,312	4,813	14,089	10.1	7
4. General Foods	25,256	12,990	2	5,782	10,037	413	2,190	6,774	3,300	9,728	52.1	5
5. Gillette	19,199	8,518	11	1,711	1,311	567	1,051	6,267	5,562	11,540	73.3	8
6. Chrysler	18,378	5,192	16	1,473	7,276	199	413	819	1,867	8,820	14.9	5
7. General Electric	17,860	11,772	4	7,932	9,558	536	390	3,283	949	6,961	27.8	1
8. Lever Bros.	17,771	11,470	5	3,763	2,561	2,390	3,524	5,317	4,471	7,211	46.3	6
9. R. J. Reynolds	16,706	7,704	12	3,586	2,799	42	306	4,076	1,770	11,828	52.9	8
10. General Mills	16,120	10,426	8	2,320	3,557	915	1,208	7,190	3,724	7,630	68.9	7
11. American Tobacco	15,917	5,371	19	2,469	4,028	301	897	2,600	1,526	9,485	48.1	6
12. Ford Motor	15,118	5,178	17	3,819	7,802	.....	869	1,629	774	5,972	29.7	4
13. Philip Morris	12,752	2,521	40	938	2,781	118	.....	1,164	3,300	6,662	16.1	7
14. Liggett & Myers	12,344	7,600	13	2,203	2,467	352	823	5,013	2,921	6,131	66.3	7
15. American Home Product	11,328	5,160	18	769	2,058	97	260	4,592	3,474	5,534	84.1	7
16. Campbell Soup	11,068	9,771	10	2,846	5,081	105	868	5,819	573	4,546	59.5	4
17. National Dairy	10,327	4,931	21	2,129	2,972	926	658	1,875	812	5,884	38.0	6
18. Swift	9,099	9,263	9	1,532	2,117	11,343	1,032	3,387	3,048	2,900	36.5	6
19. Kellogg	8,077	2,214	48	1,191	1,513	5	390	1,018	1,910	4,263	46.7	7
20. Miles Laboratories	7,922	6,212	14	265	921	91	132	5,885	6,172	695	91.2	8
21. Pillsbury Mills	7,882	3,156	33	1,010	1,516	1,126	305	989	2,019	4,010	31.3	7
22. Quaker Oats	7,725	3,547	30	703	2,726	164	1,062	2,679	1,570	2,365	75.5	5
23. Bristol-Myers	7,599	5,338	20	3,237	3,010	.....	296	2,101	1,484	2,778	39.3	5
24. Sterling Drug	7,564	11,316	6	1,390	1,854	863	1,467	9,063	3,518	723	80.0	5
25. Goodyear	6,780	3,872	26	3,266	4,743	64	69	541	333	1,613	13.9	2
26. Distillers Corp.—Seagram	6,604	6,018	15	6,018	6,601	.....	3	.....	.....	.....	.....	1
27. Philip Morris	6,148	4,118	22	221	1,652	83	.....	3,811	1,126	3,668	91.3	7
28. A. T. & T.	6,335	3,878	25	3,053	5,198	38	21	786	815	.....	20.2	1
29. S. C. Johnson	6,291	1,662	67	321	1,007	160	704	1,181	1,865	2,714	71.0	7
30. R. C. A.	5,888	2,162	42	1,807	2,866	26	248	628	883	1,890	25.5	4
31. Westinghouse	5,677	4,012	23	2,123	2,056	601	.....	1,318	.....	3,621	32.6	6
32. Philco	5,307	3,859	27	1,621	1,200	.....	58	2,234	1,316	2,731	57.8	7
33. Armor	5,150	3,715	29	1,455	2,107	375	1,167	1,916	661	1,211	51.1	3
34. Sertan	5,106	1,511	78	.....	3	316	236	1,168	.....	4,865	77.1	4
35. Du Pont	4,928	2,730	38	2,031	4,154	.....	32	695	.....	741	25.4	1
36. Standard Brands	4,912	2,012	50	510	3,048	56	726	1,475	.....	1,136	72.2	5
37. National Distillers Products	4,813	3,020	34	3,020	4,808	neg	4	.....	.....	.....	.....	1
38. Coca-Cola	4,523	3,983	24	1,463	1,701	.....	.....	2,519	459	2,362	63.2	6
39. Johnson & Johnson	4,416	2,853	37	2,659	3,915	191	329	.....	.....	200	.....	1
40. Revall Drug	4,310	1,192	....	332	2,231	.....	21	859	623	1,461	72.0	4
41. Firestone	4,194	1,606	69	830	1,870	.....	.....	776	766	1,557	48.3	51
42. Carnation	4,128	1,652	68	678	844	.....	232	973	1,887	1,163	58.8	7
43. Borden	4,089	3,219	32	1,648	1,636	354	469	1,216	.....	1,983	37.7	4
44. Texas Co.	4,030	2,660	39	1,418	2,635	.....	31	1,241	881	478	46.6	33
45. International Cellucotton	3,873	1,863	58	1,717	2,557	146	470	.....	407	436	.....	11
46. Scott Paper	3,704	993	....	953	1,457	33	39	.....	.....	2,208	.....	5
47. Avco	3,630	1,620	....	1,452	1,621	153	454	14	338	1,211	0.9	1
48. Eastman Kodak	3,585	1,830	62	1,830	3,121	.....	164	.....	.....	.....	.....	1
49. Andrew Jergens	3,557	2,109	14	1,502	1,444	100	116	804	195	1,472	33.3	40
50. National Biscuit	3,531	2,482	17	1,138	719	191	1,066	1,149	660	1,055	19.9	18

SOURCE: Publishers Information Bureau. All billings are in thousands. Where shown for 1948, advertiser was below the top 100 list of that year.

NOTE: In cases of merger or purchase of another company since 1948, dollar figures are total of merged or purchased firm together with parent firm. However, 1948 rank is that of parent firm alone. Philip Morris billings include Benson & Hedges; Avco

For another thing, the postwar era has provided a fascinating testing ground for media. True, it is not the ever testing ground of a depression, when the problem is what medium to drop or what to cut. It has been an era of high sales and high opportunity, with a remarkable burgeoning of new brands and tremendous pressures put on old ones.

But with the national advertiser virtually required to grab new customers as well as hold on to old ones and with brand loyalty turning out to be an illus-

tion the mass media have been on trial to about the same extent they would be during hard times. In this trial the air media, but especially video, have proved themselves as attested by the share of all advertising being allocated to them.

According to McCann-Erickson figures provided to *Printers' Ink*, the share of all advertising going to spot and network radio in 1948 (tv figures were too small to be measured in that year) was about 6%. In 1954, network and spot radio and tv got

about 11% of all ad expenditures.

The amount of actual dollar increase is even greater than indicated by the share percentages since the 1948-54 period was one of almost constant growth for advertising expenditure. In 1948 network and spot spending came to \$331 million. In 1954, it came to \$900 million.

When you get behind the totals, however, you find a surprisingly diverse picture among the top 100. In comparing what happened to these 100 between 1948 and 1954, the year commercial tv

## ADVERTISERS ON AIR; IN 1948 ONLY 33 SPENT MORE THAN HALF

Advertiser	Total 1954 Billings (000)	Total 1948 Billings (000)	1948 Rank	Magazines		Supplements		Network Radio		Network TV		% to Air Media	
				1948	1954	1948	1954	1948	1954	1954	1948	1948	1954
Helene Curtis	\$ 3,517	\$ 236	....	\$ 236	\$ 1,057	\$ .....	\$ 1,219	\$ .....	\$ 220	\$ 1,010	....	35.2	
American Motors	3,176	2,507	36	1,955	1,958	116	.....	775	10	1,478	26.9	43.6	
Brown & Williamson	3,116	1,381	88	75	1,154	133	60	1,171	132	2,100	81.8	64.7	
Schenley	3,318	3,831	28	3,750	3,283	81	34	.....	.....	.....	....	....	
Sunbeam	3,221	810	....	810	1,332	.....	.....	.....	18	1,870	....	58.6	
Nestle	3,147	1,167	82	131	1,307	417	268	588	146	1,424	40.0	19.8	
Dow Chemical	3,087	535	....	535	792	.....	162	.....	.....	2,131	....	69.0	
Aluminum Co. of America	3,082	1,047	....	1,017	1,762	.....	.....	.....	.....	1,320	....	42.8	
B. F. Goodrich	3,020	2,450	19	2,150	2,026	.....	.....	.....	.....	994	....	32.9	
Pabst Brewing	3,010	1,287	95	526	127	.....	.....	760	32	2,551	59.0	85.8	
Florida Citrus Commission	2,912	523	....	193	842	30	62	.....	1,043	994	....	69.2	
Pet Milk	2,906	1,031	....	.....	.....	.....	.....	1,031	769	2,136	100	100	
Joseph Schlitz Brewing	2,902	1,307	94	1,307	1,073	.....	.....	.....	.....	1,828	....	62.9	
Pepsi-Cola	2,902	360	....	360	850	.....	882	.....	.....	1,168	....	10.2	
Hazel Bishop	2,901	....	....	....	39	.....	.....	.....	18	2,843	....	98.6	
U. S. Steel	2,875	1,701	66	619	1,470	.....	.....	1,052	.....	1,405	61.8	18.8	
Coca Products Refining	2,841	4,315	93	1,200	1,716	114	730	.....	266	127	....	13.8	
Sylvania Electric	2,802	217	....	217	698	.....	361	.....	.....	1,742	....	62.1	
Kaiser Motors	2,771	3,101	15	2,184	1,057	260	.....	957	1,717	....	10.1	61.8	
William Wrigley Jr.	2,769	981	....	53	434	60	.....	871	1,723	612	88.5	81.3	
Carter Products	2,766	1,724	65	168	5	1	17	1,554	964	1,779	90.1	99.1	
Armstrong Cork	2,718	1,533	75	1,103	1,509	.....	.....	429	.....	1,209	27.9	44.4	
Best Foods	2,604	1,425	86	1,159	1,463	265	393	.....	.....	717	....	28.6	
Hallmark Cards	2,575	919	....	106	240	.....	.....	843	556	1,778	88.8	90.6	
Lambert	2,517	1,995	52	1,613	1,407	61	202	286	316	561	14.3	36.0	
Borg-Warner	2,496	1,479	81	1,179	2,039	.....	.....	.....	.....	457	....	18.3	
Reynolds Metals	2,193	355	....	355	751	.....	4	.....	15	1,722	....	69.6	
Cloett, Peabody	2,175	1,757	83	1,580	2,225	176	250	.....	.....	.....	....	....	
Schick	2,432	440	....	410	719	.....	.....	.....	.....	1,713	....	70.4	
Amer. Dairy Assoc.	2,402	432	....	297	761	135	46	.....	490	1,104	....	66.3	
Prudential Ins. of Amer.	2,391	2,489	41	517	8	.....	653	1,912	820	908	78.0	72.2	
Admiral	2,318	793	....	793	1,182	18	.....	151	1,028	....	....	50.8	
California Packing	2,350	1,500	80	1,235	2,047	265	302	.....	.....	.....	....	....	
Wesson Oil & Snowdrift	2,348	905	....	243	1,092	.....	.....	662	.....	1,256	73.1	53.4	
Siboniz	2,152	512	....	452	633	60	123	.....	.....	1,395	....	64.8	
Mutual Benefit Health	2,124	728	....	....	59	.....	710	728	523	831	100	63.7	
Doubleday	2,091	1,197	100	613	911	517	1,117	36	29	2	3.0	1.4	
Standard Oil of Indiana	2,084	74	....	74	81	.....	.....	.....	1,258	740	....	95.8	
Remington Rand	2,062	714	....	714	996	.....	23	.....	.....	1,042	....	50.5	
Socony Vacuum Oil	2,016	1,164	....	914	1,683	220	.....	.....	363	.....	....	17.7	
Gulf Oil	2,027	985	....	373	326	.....	.....	612	.....	1,701	62.1	83.9	
Olin Mathieson Chem.	2,015	1,820	....	1,750	1,750	69	.....	.....	.....	261	....	13.1	
Minnesota Mining & Mfg.	1,974	423	....	323	379	100	83	.....	674	817	....	75.5	
Ralston Purina	1,973	1,526	77	114	870	.....	151	1,411	326	625	92.4	48.2	
Longines-Wittnauer	1,966	413	....	250	71	.....	.....	163	1,223	671	39.4	96.3	
Amer. Chicle	1,964	287	....	224	94	63	.....	.....	.....	1,869	....	95.1	
Block Drug	1,957	463	....	355	52	108	579	.....	75	1,250	....	67.7	
Union Carbide & Carbon	1,951	1,503	79	1,478	1,780	25	142	.....	.....	27	....	1.3	
Johns-Manville	1,944	955	....	111	736	.....	.....	844	1,208	....	88.3	62.1	
Manhattan Soap	1,939	3,404	31	123	170	176	74	2,803	1,693	....	82.3	87.3	

ndex Home Appliances; National Biscuit billings include Hills Bros.; American billings include Nash-Kelvinator and Hudson but 1948 ranking is that of Nash alone; Kaiser billings include Willys-Overland, Olin Mathieson Chemical billings include Miles, Mathieson Alkali Works and E. R. Squibb.

got started, and last year, SPONSOR has done an extensive analysis of Publishers Information Bureau records (see chart above).

PIB figures cover what it terms "national" media—magazines, newspaper supplements, network radio and network radio and network television. Not included are newspapers and spot radio or television, which are of course also national media when used full-scale by a major advertiser.

While detailed dollar ad expenditure (Please turn to page 95)

### Some of spot radio leaders

American Home Prod.	General Motors
Ballantine	Grove Laboratories
Borden	Lever Brothers
B C Remedy	Manischewitz Wine
Brown & Williamson	Metropolitan Life Ins.
Carter	National Biscuit
Chrysler	Nestle
Colgate	R. J. Reynolds
Curtis Publishing	Shell Oil
Esso	Sinclair
Ford-Lincoln-Mercury	Standard Brands
General Foods	Wildroot
General Mills	

SOURCE: Names for the list of 25 spot radio accounts above were gathered from leading station representatives. The list is not complete and is in alphabetical order only, not order of expenditure. No scientific basis now exists for ranking leading spot radio advertisers. See story on this problem this issue, page 42.

### These are Top 25 spot tv clients

1. P & G	13. Carnation
2. Brown & Wil-	14. Grove
lson	15. Anheist
3. Sterling Drug	16. Vick Chemical
4. Standard Brands	17. R. J. Reynolds
5. Block Drug	18. Chesebrough
6. Colgate	19. Ford Motor
7. Ralco Promotions	20. P. Lorillard
8. Carter Products	21. General Mills
9. General Foods	22. Peter Paul
10. National Biscuit	23. Kellogg
11. Bulova	24. Toni
12. Miles Labs.	25. General Motors

SOURCE: N. C. Rorabaugh Report on Spot TV Advertising, first quarter 1955. This ranking is in terms of the number of stations used. Rorabaugh's figures include almost every major TV outlet in U.S. Ranking here is best available though it may not in all cases reflect exact order of expenditure.

Part  
two of  
four  
parts

# THE PROCTER & GAMBLE

*On these pages SPONSOR presents the second in a major series on the world's largest advertiser and number one air media client. SPONSOR had long sought the opportunity to analyze Procter & Gamble's radio-tv approach and was able to prepare the present series with the aid of interviews with company executives, key people in P&G agencies and other veteran observers of the broadcast scene. This is the first comprehensive treatment to appear in print of the current air media thinking of a company which is frequently talked about in advertising circles but which is rarely quoted on its own philosophy.*

by Herman Land

**M**adison Avenue folklore has it that the Procter & Gamble media man is weaned on the multiplication table. His solid food intake is said to begin with a delicate balance of square and cube roots. Later he learns to season with hot ratings and enhance flavor with low-caloried cost-per-1,000 dressings. Finally, he is taught how to cut through to the meaty mathematic center with the versatile instrument that is to be his forever more —his trusty slide rule.

This, and similar tales, are told with a mixture of irritation and admiration. Irritation from some of the sellers of time because, as one station representative puts it: "They reduce buying to a rating and cost-per-1,000 'floor.' They buy by formula, and that reduces selling to a bargain-basement level."

Admiration because, as another rep has it: "Sure they stick to mathematics, but who am I to argue with success, God bless their little hearts."

P&G enjoys many such heartfelt wishes. It is tv's largest spot advertiser, a fact often overlooked in the trade press attention to its extensive network operations. In a budget of approximately \$71,000,000, it is allocating about \$11,000,000 to spot tv, or 15.5%, by SPONSOR's estimate. In spot radio P&G spends \$1,750,000, but there are signs a substantial increase may be coming in the near future.

While SPONSOR was unable to find any P&G media man cutting his veal with a slide rule during the delicious —and reasonable!—45c lunch enjoyed in the pleasant P&G dining room at Cincinnati's Gwynne Building, it found a strong conviction among P&G executives that the mathematical approach was not only sound, but actually unavoidable in its type of operation.

How P&G uses the mathematical approach in buying spot television and radio will be dealt with in this article, the second in SPONSOR's series on the company's air operations.

Part one (16 May 1955) reviewed the business and media factors behind P&G's dramatic surge into nighttime television this season. Part three next issue will explore company attitudes on the values of daytime television and radio programming; important decisions in the daytime area are expected hourly. An additional article will follow

\$333,087

\$713,741

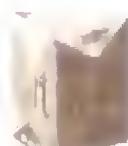


THESE ARE ESTIMATED SPOT TV BUDGETS OF 26 P&G BUDGETS

\$9,128



\$8,765



\$97,268

\$1,031,069



\$98,693



\$387,026



\$353,819



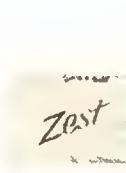
\$114,864



\$718,375



\$56,307



SPONSOR

covering P&G's relations with its seven agencies and its own internal advertising structure, including the operations of P&G Productions, Inc.

To obtain material for the series, SPONSOR interviewed Procter & Gamble executives in Cincinnati and talked with the company's agencies, former company employees and competitors, broadcasters, station representatives.

There are some subjects on which nobody will talk for the record. Outside of P&G itself, whose executives consented to quotation, anonymity was universally insisted on, even when the source had nothing but the kindest words for the industry's biggest account.

**Logic of the slide rule:** Said one broadcaster: "Everytime I'd go in there, they'd wave that slipstick at me. Finally, I learned to use the things myself. Now I can go in and wave a slipstick back at them." He took a slide rule out of his desk drawer and illustrated with a smile of triumph.

Sellers of time may complain that the ratings and cost-per-1,000 approach leaves no opportunity to sell "the other factors," such as station loyalty, the plusses of personalities, local-appeal shows, and so forth. But these complaints leave P&G unmoved. The company appears willing to accept the slide-rule characterization as accurate.

Said Director of Media Paul Huth to SPONSOR: "High ratings are important as a reflection of the market situation. Ours are mass products and we

therefore seek maximum circulation for commercial messages. Basically, we have no real connection with the show when we purchase spot. We are buying audience only. For this reason the slide-rule approach is inevitable."

Does this mean that rating goals are coldly calculated in advance, or that the company adheres to a rigid cost-per-1,000 minimum? This is a frequently encountered view.

But at P&G itself, SPONSOR was told repeatedly that the company "follows no fixed formulas."

And the five New York P&G agencies contacted unanimously reject the assertion that they buy according to a finely-etched client blueprint.

"This is a sore point with me," one P&G buyer told SPONSOR, typically: "We are not 'numbers buyers,' as some claim. There is no rating or cost-per-1,000 floor which I must use in purchasing for Procter & Gamble, and I don't use any. Naturally, I try to buy as efficiently as possible. It wouldn't make much sense for me to submit an availability at an unusually high cost-per-1,000 would it?"

A P&G buyer had this explanation to offer: "People may be confusing buying strategy with company policy. Of course it is good buying strategy to ask for a high rating or a low cost-per-1,000 in order to get the best availabilities. But it is just strategy. There is no 'floor'."

A number of buyers pointed to the purchases made in markets where no ratings are available as evidence of

their unanimous claim that the same factors of common sense and good judgment must enter into time buying for P&G as for any other brand.

"It all depends on the individual circumstances," said a long-experienced P&G timebuyer. "I buy the best that is available at the time. Sometimes very high ratings can be had, at other times they are just not around."

At times, agency spokesmen report, the lower-rated station will actually be bought, because the adjacencies on the higher-rated station may be deemed inappropriate. A sporting event, for example, may have a sensational high rating, but may be considered out-of-bounds for an Ivory Flakes or Dreft.

The adjacency factor appears to be an important consideration among the P&G agencies, as well as the nature of the brand; that is whether it appeals to housewives primarily or to a broader audience.

Although agency spokesmen insist that each shop follows its own genius, all echo the same P&G spot aims:

1. *Extension or reach* — a mass product demands that you hit the largest possible audience;

2. *Frequency* — repetition of ad impression is vital;

3. *Efficiency* — the per-impression cost must not be too high.

P&G agencies know from experience that the account does not readily go for a spot tv cost-per-1,000 far above \$2.00. It is only to be expected that this will be reflected in their buying.

(Please turn to page 82)

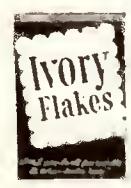
YEAR. TOTAL: OVER \$10,300,000

(Estimates were purchased from "Rorabaugh Report on Spot tv Advertising")

**\$491,577**



**\$716,761**



**\$396,642**

**\$273,225**



**\$115,159**



**\$65,287**



**\$64,367**



**\$51,807**



**\$27,904**



**\$14,146**



# What happens when tv hits a market

**Buying of tv-sold brands shoots up 33% in 3½ months. NBC TV study shows**

**W**hat happens exactly when television goes into a hitherto-non-tv community for the first time?

What are the before-and-after effects of television on brand purchasing of tv-sold products in a new tv home?

Do the effects of tv on a new tv home continue? Or, does tv make an initial wallop that gradually wears off as time passes?

Tv-minded advertisers and agency executives have often posed questions such as these. Up to now, the answers have been largely in the crystal-ball class.

But now that situation has changed.

In the NBC TV charts on the page at right admen will find the highlights of a new set of answers to these and similar tv-created puzzlers. Here are some of the facts uncovered:

- After getting tv, new set owners increase their total exposure to advertising media by 41% (more than an hour and a quarter per day). But tv gets the lion's share of media atten-

tion: two out of three media minutes are spent with tv more time with tv than with all other media combined.

- Tv socks across the advertiser's slogan or copy point. After tv, for instance, Instant Maxwell House's slogan identification increased 150%. Camay's slogan identification hopped upward 51% in tv homes. The average slogan identification jumped 51%. Trademarks leaped too; even the well-known Pontiac Indian head jumped 23% in recognition.

- Brand buying changes drastically as a result of tv's influence. The gain is usually at the expense of non-tv-sold competitors. Among those people who have become tv set owners, Pet Milk gained 51% more buyers. Carnation lost 14%. Bab-O lost 12% and Ajax gained 47%. The products gaining were on tv; the losers weren't. And, the more they advertised on tv, the more increases in sales advertisers got.
- Tv works fast, but it also continues to work. Owners who have had their

tv sets longest (averaging a year or more, but going up to five years) showed the highest buying levels for tv brands, the highest awareness of brands using tv, and the highest opinion of tv-sold products.

This data comes from a new NBC TV study entitled "Strangers Into Customers," which took two years and \$250,000 to complete. As its market guinea pig, NBC TV selected Fort Wayne, Ind., a medium-sized (140,000 people) area which didn't have any tv service, other than fringe reception, until late in the fall of 1953.

The before-and-after field work, which consisted of extensive depth interviews in a big (one out of every six homes) probability sample, was handled by W. R. Simmons & Associates. The entire project was under the supervision of NBC's Director of Research and Planning, Hugh M. Beville, Jr., and Research Manager Tom Coffin.

During the past week, a beehive of

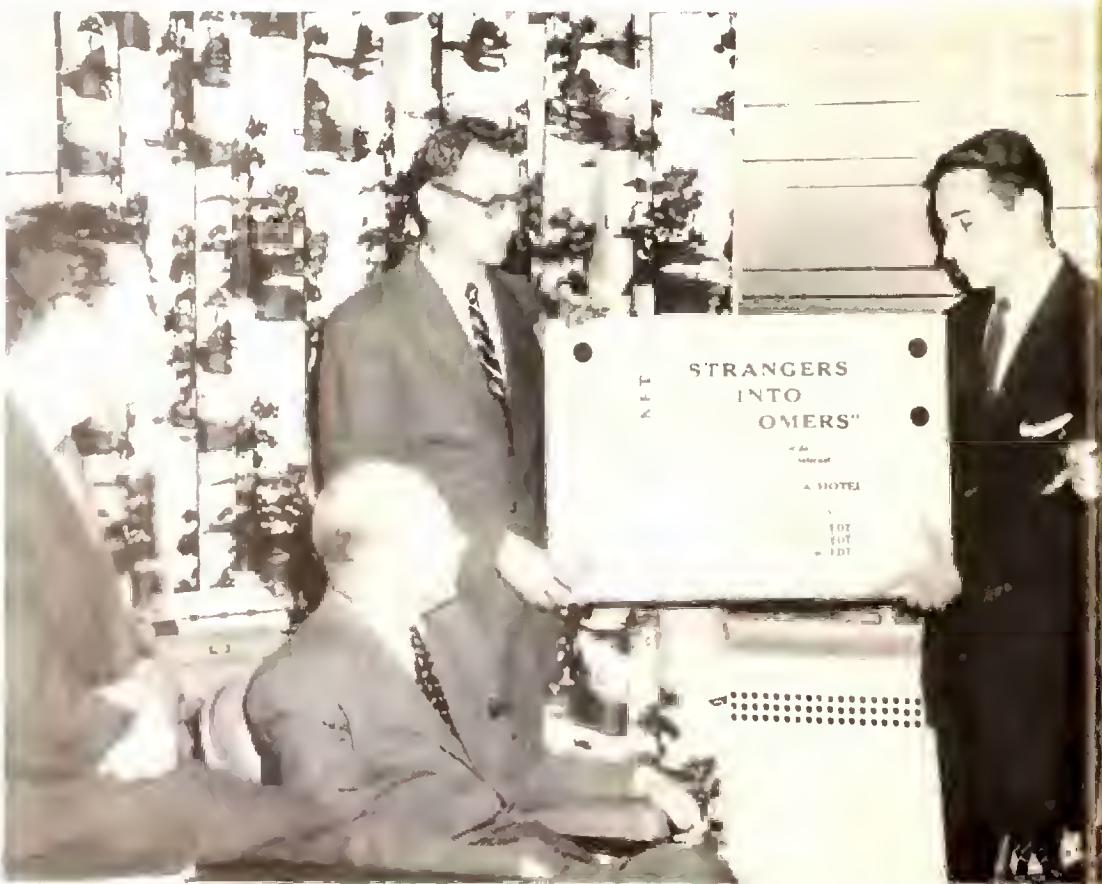
(Please turn to page 93)

## TOP ADMEN SAW NBC'S NEW STUDY

Over 2,000 admen in 13 cities viewed closed-circuit colorcast of Fort Wayne study's findings on May 25. Key NBC executives plan of tv session: M. J. Culligan, natl. res. mgr.; Hugh Beville, dir. research & planning; Tom Coffin, research mgr.; Ed Vane and John Porter, sales promotion.

## BEN DUFFY WAS "STAR" GUEST

BBDO's president, Ben Duffy (center) pointed out study's ad planning importance in color preview of survey. At left: NBC's Pat Weaver, president. Seated: Dr. Collin





Impact of tv on brand purchasing, consumer media habits, local retailers is shown vividly in these five charts. Study was made by NBC TV in Fort Wayne, Ind., before and after advent of local tv

## 1.

Tv accounts for seven of 10 ad impressions new owners absorb

Per cent of new tv owners who recall advertising in each medium		
	Before tv	After tv
TELEVISION .....	9%*	85%
NEWSPAPERS .....	25%	14%
RADIO .....	41%	9%
MAGAZINES .....	14%	9%
BILLBOARDS .....	6%	4%
ALL OTHERS .....	6%	3%
	101%	124%

\*From "guest viewing." Outskirts of Fort Wayne received tv signal from nearby areas prior to start of the Fort Wayne tv station.

Figures add to more than 100% because of multiple responses. According to NBC TV, the "after tv" column points up three important developments concerning new tv set owners: (1) tv makes people more conscious of advertising—about a quarter more (124 vs. 101%); (2) tv scores seven out of 10 ad impressions people absorb daily; (3) tv becomes a greater advertising source than newspapers, magazines and radio combined were before the family acquired its tv set (85 vs. 80%).

## 2.

Tv does 'best job of moving goods,'  
Ft. Wayne food & drug dealers say

How retailers rank media effectiveness  
(% naming each medium in first place)

	% Dealers
TELEVISION .....	47%
NEWSPAPERS .....	17%
RADIO .....	7%
MAGAZINES .....	5%

Figures add to less than 100% because some retailers had no clear-cut opinion. However, food and drug retailers are among tv's biggest enthusiasts; half of the Fort Wayne merchants surveyed owned sets *before* television came to town. Four dealers in every 10 stocked new brands as a result of tv advertising. Dealer fondness for tv helps explain constant pressure on many advertisers to use television. Checkup was made about six months after start of Fort Wayne tv in fall of 1953.

## 3.

Brand reputation is enhanced  
by television prior to a purchase

"Which brand is better?"  
(Average for nine "paired" brands)

	Before tv	After tv
TV-SOLD BRANDS .....	35%	45%
BRANDS NOT ON TV .....	34%	25%

Preference scale is tipped by tv in favor of tv-sold brands—a major step prior to actual purchase, according to NBC TV. Paired-off brands included Crisco and Spry, Lilt and Toni, Colgate and Pepsodent, Pet and Carnation. Average tv brand started out practically on a par with its non-tv competition; but after tv, set buyers gave it almost a two-to-one preference average. Pet started 19% behind, emerged 71% ahead of Carnation for a high score among paired-off products in survey.

## 4.

Two out of three media minutes  
are spent with tv in a new tv home

	Media minutes per person	
	Before tv	After tv**
TELEVISION .....	12*	173
RADIO .....	122	52
NEWSPAPERS .....	39	32
MAGAZINES .....	17	10
	190 min.	267 min.

Tv's effect on the amount of time people in new homes spend with advertising media is sharp. New set buyers spend more time with all media, but almost as much with television as they used to devote to all other major media put together. Effect is lasting, too; similar study in Davenport at a time when city had tv service for nearly five years showed similar pattern, although radio minutes per day had increased noticeably. Pattern of time new set owners in Fort Wayne spend with tv shows 3.3-to-1 ratio between tv and radio, higher than national Nielsen average for April 1954 of about 2.5-to-1.

\*From "guest viewing." Outskirts of Fort Wayne received tv signal from nearby areas prior to start of the Fort Wayne tv station.

\*\*Approximately six months from air date (Nov. 1953) of tv station.

## 5.

Tv pay-off for advertisers is in  
stepped-up purchasing of tv brands

	"What brands did you buy?" (Average of tv-sold brands)
	Set buyers      Unexposed
BEFORE TV .....	18.0%.....16.1%
AFTER TV .....	24.0%.....17.8%

The average tv-sold brand (Scotties, Estate Ranges, Pride, Beautiflor, Armstrong, Cheer, etc.) registered a 33% purchase increase among new set buyers in Fort Wayne in just three and one-half months. The same brands registered only a minor change (up about 12%) in the "unexposed group" where the job of selling was done by non-tv media. Buying of Scotties, for instance, doubled in three months to lead field.

# Spot radio

With latest effort



**National problem:** Reps use FCC and other estimates of total spot radio dollar volume in pitches to top management but lack full breakdown of competitive activity by spot leaders. Here, SRA President Adam Young charts spot radio growth for Vick admen. L to r: Stephen Machinski, sales mgr.; Adam Young; Orin Christy, media dir., Morse International; Adam Young; Frank Davies, ad mgr., Vick; Kirby Peake, Vick president

**Local problem:** Timebuyers usually face major headache when seeking data on what spot competition does locally. Below, WOR, N. Y. sales executive Bill McCormick acts as "monor service" for Geyer buyer Carol Sleeper with aid of pocket-sized portable. Visit was timed to coincide with actual airing of spot announcements by rival of agency's client



**T**he *Spot Radio Register*, first major attempt in several years to index all national spot radio spending, ground to a halt earlier this month.

Reason: *Register* was to have been based on information gathered by surveying regularly a cross-section list of some 600-700 radio stations. But less than 30% of the outlets indicated to spot data gatherers Jim Boerst and N. C. "Duke" Rorabaugh that they would cooperate.

Commented Richard C. Grahl, chief timebuyer of William Esty and a veteran spot radio adman:

"Radio stations are spending too much time competing with each other, and not enough thinking of ways to help sell their medium and their market. For every national brand using spot radio in a market today, I'll let that at least three more could—and should—be using spot radio if they had the whole picture of spot radio activity before them."

Added Grahl: "A major problem in spot radio is to make top management among advertisers aware of spot radio. Station management refusal to cooperate in an industry project of data gathering isn't helping things at all."

Other timebuyers and industry executives groaned audibly as word of the failure of the Boerst-Rorabaugh *Spot Radio Register* got around.

"Here we go again—back on the merry chase of calling reps and stations to ferret out what the competition is doing," said Ethel Weeder, Biow-Beirn-Toigo timebuyer.

"On other air media, you can answer the question 'Who's buying it this month?' within an hour," said Grey Agency Timebuyer Joan Rutman. "But on spot radio, you've got to fly blind."

"Spot radio's biggest need is still telling the man who uses it what the other guy is doing," said Adam Young, Jr., president of the Station Representatives Association.

SPONSOR

# Just list its customers

## Spot clients stalled, admen renew pleas for full data

But the comments all boil down to one thing:

Who buys what in the \$133,000,000 national spot radio field—particularly the leading advertisers—is as much a mystery as ever.

The problem is not a new one.

"Spot radio is still a tipster's paradise. But the fact that spot radio information has to be tracked down cloak-and-dagger fashion doesn't stop people from trying," stated a SPONSOR article (see bibliography at end of story) in January. "Spot radio is poorly and deceptively named, hard to buy, unglamorous, underpromoted—and unreported," stated an editorial in the 1 November, 1954 issue. In an earlier

report, "5 big needs in spot radio," SPONSOR stated "Everybody wants spot dollar figures but few cooperate in revealing the data."

It has, in fact, been a subject in and out of SPONSOR's pages since an attempt by Duke Rorabaugh to gather data by surveying reps was reported in a story in the summer of 1951. The fact that the problem is dragging on does not mean many executives feel today that there is any less need for a service that reports on spot radio expenditures of leading clients.

"We've put the idea of a report based on station-gathered data on the shelf indefinitely," Jim Boerst told SPONSOR. Boerst, however, is contin-

uing his monthly *Spot Radio Report* which is based on data contributed by some 50 agencies, but which lacks data on the giant spot advertisers like Procter & Gamble, Lever Brothers, Colgate, and the cigarette firms.

Added Duke Rorabaugh:

"I'll never understand the thinking of some station managers. Obviously, there's a need for a regular spot radio reporting service. Obviously, it will enable reps and stations to sharpen their sales approaches. But many radio stations still feel that a list of their advertisers is an invitation to other stations to steal the business."

Is the door completely closed on a  
(Please turn to page 90)

## CHANGING PICTURE OF SPOT ACTIVITY DEPICTS NEED FOR FULL REPORTS

Few media can claim such a bustle of client activity as national spot radio. Case examples below, selected by Jim Boerst from his monthly "Spot Radio Report," show that a typical list of

major spot radio advertisers will reflect additions, subtractions and changes in schedules in a few months time. Report covering full spot radio picture at the moment is not in sight.

SPONSOR, PRODUCT, AGENCY	SPRING '54	SPRING '55	CHANGE?
<b>ATLANTIC REFINING</b> <i>Gasoline</i> <i>N. W. Ayer</i>	Used five 5-min. programs wkly on 49 stations	5-min. shows and sportscasts on 140 stations	Switched emphasis to sports, added 350% more stations
<b>CANADA DRY</b> <i>Beverages</i> <i>J. M. Mathes</i>	Used five 5-min. programs wkly on 12 stations	Average of 10 daytime anncts wkly; 22 stations	Switched to anncts, added 100% more stations
<b>CONTINENTAL BAKING</b> <i>Wonder Bread</i> <i>Ted Bates</i>	Used three to 10 daytime anncts wkly on 111 stations	Similar activity on 56 stations	Cut back by 50% on station list
<b>METROPOLITAN LIFE</b> <i>Insurance</i> <i>Young &amp; Rubicam</i>	Used 5-15 min. newscasts on 33 stations	Similar activity on 35 stations	Little change, slight increase in station list
<b>KROGER CO.</b> <i>Groceries</i> <i>Ralph H. Jones</i>	Used average of 20 daytime anncts wkly on 122 stations	Similar activity on 141 stations	Holding saturation formula, but adding steadily to station list



PANORAMIC VIEW DURING SECOND TELEVISION PIONEER DINNER AT NARTB CONVENTION SHOWS MOST OF 400 GUESTS ATTEND

# "The miracle of television"

## **George Abrams, v.p. of Block Drug, gives rare penetrating analysis of Block's first five years in tv at Television Pioneer Dinner**

The Second Television Pioneer Dinner, given by SPONSOR to honor television's pre-freeze pioneers, was an opening social event of the NARTB Convention in Washington, D. C., last week. Guests included the Chairman of the FCC, the FCC Commissioners, Senators, Representatives, government officials, and over 400 broadcasters, representatives, tv film officials, and advertising executives. Guest of honor was James C. Hagerty, Presidential press secretary, who received an award for helping to bring the Presidential press conference to the public via television and radio. The master of ceremonies was Robert D. Swezey of WDSU-TV, New Orleans. Plans for the dinner were coordinated by noted industry veteran Col. Edward L. Kirby.

Key speaker was George J. Abrams, advertising vice president of the Block Drng Co., and himself a pioneer television sponsor who has invested \$20 millions in the tv medium in five years. Abrams spoke on the subject "Pioneering a New Interest in the Public Interest," and his speech was widely acclaimed as a penetrating analysis of television's power and potential by members of the audience.

SPONSOR presents in these pages excerpts from Abrams' stimulating address. These document television's impact as experienced by Block

Dr. — since the initial sponsorship of *Danger* on eight CBS TV stations in 1950. And present Abrams' analysis of how to deal with the problem of understanding people's motivations.

**M**ost of you here tonight have viewed radio and television as a medium to be purchased by others: as a medium transmitting messages across miles of space; as a medium competing with other media for attention, interest, and dollars.

But the adman's view is a far different view and one that should make you pioneers of radio and television mighty proud.

And I hope you won't mind if the view through my eyes is concentrated primarily on tv, for that's where we've been doing *our* pioneering these past five years.

Since 1950 the scoreboard shows we've poured more than 20 million dollars into tv, with 1955 the biggest year of all. And yet, at the same time, we've also rediscovered radio—going back this year into network and spot radio on a much heavier scale than in recent years.

But television has been the exciting revelation as I imagine any new discovery is to the uninitiated. Well, let me tell you why—and let me use this



R PRE-FREEZE STATIONS. KEY ADDRESS, BY GEORGE ABRAMS, APPEARS BELOW. COPIES OF SPEECH ARE AVAILABLE ON REQUEST

nostalgic review to do another thing—to show you an area where pioneering work still remains to be done on the largest possible scale.

Our tv opening night was September 19, 1950. Our first television show, a program called *Danger* was making its bow.

And along with the new show, a new announcer—a young guy named Dick Stark who'd done a lot of radio, but only a little of television, and who had a theory which later proved so right—that tv needed actors who could announce or announcers who were actors.

So there it was . . . we'd taken the plunge and now we belonged to that select society known as *network sponsors*. And our network, then, was eight stations—though it didn't stay that way for long. And that young announcer, he did some growing, too—from \$125 a week to a yearly income in six figures, with sponsors clamoring for his services and asking him to set the price.

And our first rating . . . a 38 Nielsen . . . we'll never forget it, because we never exceeded it. I mention it now only to show the hunger folks had in those days for new programs—and *Disneyland*, *This Is Your Life*, and *Medic* prove that a new program idea is just as attractive today as it was five years ago.

What did this first experience in television prove?

Well, for us it was a revelation in advertising.

We had been heavy users of maga-

zines, newspapers and Sunday supplements. We had put good money into radio, too—sponsoring *Burns & Allen*, *Quick As A Flash*, and even *Alexander's Mediation Board*. In 1949 our spot radio expenditures alone exceeded the million-dollar mark.

But we had never used this fresh, new medium of television and the

things that happened to us and to our products as a result of tv make an interesting report.

In the first place, our whole conception of advertising copy changed. Our print and radio copy had followed a usual pattern of being commercial in content—stiff, stilted, persuasive, but

(Speech continues next page)

THE WHITE HOUSE  
WASHINGTON

May 11, 1955

Dear Mr. Glenn:

Thank you for your courtesy in inviting me to the Second Television Pioneer Dinner. While I will not be able to be with you, I do want to tell you that I am delighted that you are honoring Jim Hagerty. You have my best wishes for an enjoyable and successful occasion.

Sincerely,

Dick Stark

Mr. Norman R. Glenn  
Sponsor  
40 East 49th Street  
New York 17, N. Y.

## THESE WERE SOME OF ADMEN AND WOMEN ATTENDING NARTB CONVENTION\*

GEORGE ABRAMS, *Beck Drug*  
 DEVA ALLEN, *JWT*  
 WILLIAM ALLISON, *Ketchum, MacLeod & Grove*  
 RICH BABICK, *Tele-Fudget*, Chi.  
 JOE BAKKER, *JWT*  
 ELIZABETH BLACK, *Harry B. Cohen*  
 LESTER BLUMENFELD, *Heimbraub*  
 WALTER BOEVE, *ASCB*  
 FRANCIS X. BRADY, *Harry B. Cohen*  
 VERA BRENNAN, *Scheideker, Beck & Hause*  
 JULIA BROWN, *Compton*  
 JIAN CARROLL, *ASCB*  
 LUCIAN CHIMENT, *JWT*  
 ORRIN L. CHRISTA, JR., *Morse Butl*  
 HERB CLAASSEN, *Rutherford & Ryan*  
 HENRY CLOUTISSY, *Compton*  
 FRANK COULTER, JR., *LG&R*  
 JOHN B. CRANDALL, *McCann Erickson*  
 WILLIAM CRONDALE, N. W. Ayer  
 JANE DALY, *Farle, Ludgate*, Chi.  
 CHARLES DENTINGER, *Wildroot*, Buf.  
 MARY DUNAVANT, *Town Athl.*, Phila.  
 MICHAEL DONOVAN, *Benton & Bowles*  
 ARTHUR T. DURAM, *Fuller & Smith & Ross*  
 DAVE ELLON, *Y&R*  
 EDWARD R. ELIZGERMAN, *JWT*, Chi.  
 NINA ELINN, *Doyle Dane Bernbach*  
 LILIAN LOGGI, *Helena Rubinstein*  
 OSCAR TRIEDER, *H. Paul Tablet Co.*, Chi.

MAX GIBBONS, *Ketchum, MacLeod & Grove*, Pitts.  
 TOM GIANNI, *JWT*  
 RICHARD GRAHAM, *William Esty*  
 HERB GRUBER, *Edward Kletter*  
 PAUL C. GUMBINER, *Gumbinner*  
 SAMUEL HAVEN, *Benton & Bowles*  
 GRAHAM HAY, *Compton*  
 RAYMOND HEMBY, *Benton & Bowles*  
 ANN JANOWICZ, *Ogilvy, Benson & Mather*  
 RAYMOND F. JONES, *Y&R*  
 MARILIN KANE, *Ogilvy, Benson & Mather*  
 FRANUET KATZ, *Doeckin*  
 HENRY J. KAUFMAN, *Henry J. Kaufman*  
 THADDEUS KELLY, *McCann Erickson*  
 PHILIP KENNY, *Kenyon & Eckhardt*  
 PETER G. LEVATHIS, *Y&R*  
 ROBERT LIEN, *Bryan Houston*  
 MARY LOEBER, *Brisacher, Wheeler & Staff*, S.F.  
 JAMES LUCE, *JWT*  
 ROD MACDONALD, *Guild, Bascom-Bonfigli, S.F.*  
 THOMAS J. McDERMOTT, N. W. Ayer  
 NORMAN F. McEVoy, *Cowan & Dengler*  
 JOHN P. MARSICIL, *Kudner*  
 WILLIAM E. MATTHEWS, *Y&R*  
 WARD J. MAURER, *Wildroot*, Buf.  
 G. F. MIDGLEY, JR., *Ted Bates*  
 WILLIAM MURPHY, *Benton & Bowles*  
 LINNIA NEISON, *Kudner*  
 ARTHUR PARDOLI, *Foote, Cone & Belding*

GRACE PORTERFIELD, *Benton & Bowles*  
 ROGER PRYOR, *Foote, Cone & Belding*  
 DAVE RADKE, *Parker Adv.*  
 FRANK J. REED, *SSCB*  
 HELEN ROUNSAVILLE, *The Adv. Council*, Wash., D. C.  
 ALAN SACKS, *JWT*  
 EDINORE SCANLON, *BBDO*  
 GERTRUDE SCANLON, *BBDO*  
 REGGIE SCHUEBEL, *Reggie Schuebel, Inc.*  
 DON SEVERN, *Biow-Burn-Toigo*  
 JACK SEVERSON, *Matheson*, Milw.  
 KIRK B. SHAFER, *Erwin, Wasey*  
 JAYNE SHANNON, *JWT*  
 FRANK SILVERNAIL, *BBDO*  
 PENELOPE SIMMONS, *Foote, Cone & Belding*  
 EDGAR P. SMALL, *Ted Bates*  
 ANN SMITH, *The Ralph H. Jones Co.*, Cin.  
 BILL SMITH, *Lennen & Newell*  
 NANCY SMITH, *JWT*  
 HENRY L. SPARKS, *Y&R*  
 STEVE SUREN, *SSCB*  
 ETHEL WIFER, *Biow-Burn-Toigo*  
 HELEN WILBUR, *Grey*  
 CHARLES M. WILDS, N. W. Ayer  
 EDWIN A. WILHELM, *Maxon*  
 AUBREY WILLIAMS, *Brinckerhoff & Williams*, N. O.  
 ANNE WRIGHT, *JWT*  
 ISABEL ZIEGLER, *Biow-Burn-Toigo*

\*This is partial list of names compiled by sponsor Convention checkup as of 23 May. All firms New York unless otherwise indicated.

not personal.

We soon learned that television was a different kind of medium. And our copy recognized that we were sending messages into a living room; messages which could carry a new sense of warmth and rapport to the viewer on the other side of the cathode tube.

It was this understanding which led to the development of what we called the "intimate" commercial—not just a "you" type of commercial—but one in which our announcer had the liberty of ad-libbing, of phrasing the message in a personal way, so that he was discussing our product and its benefit on

an over-the-fence basis with the tv viewer.

The commercials made the announcer—and they made the product. Where previous advertising had made customers quietly, this new medium produced customers who were quick to express the fact that the announcer's believability had made them change their brand of toothpaste.

So impressionable was this tv advertising that when we used a comparison commercial showing the difference in ounces for the same price among competitive brands, we found consumers able to quote us to the fraction that

"Amm-i-dent offered 4 1/4 ounces for 69¢; other brands only 3 1/4 ounces for the same price."

Need I say that Amm-i-dent sales spiraled? After that first year on television, Amm-i-dent had risen to second place in sales among more than a hundred brands of dentifrices, some established names common to everyone in this room.

And, needless to say, wherever we could and however we could, we added stations to our *Danger* lineup. I say "however we could," because in those days, it was often necessary to make under-the-counter and behind-the-cash-

James C. Hagerty, Presidential press secretary, is shown receiving award for his work in bringing Presidential press conferences to air. Network correspondents at White House also received citations

for their contribution to airing conferences. (L. to r.) Lewis Scollenberger, CBS; James Hagerty; sponsor's Norman Glenn, who made awards; Bryan Bash, ABC; Julian Goodman, NBC



register deals with stations to clear the necessary time.

But it was worth it.

Each station was worth fighting for, and we often sent agency people thousands of miles just to persuade station managers to move out wrestling and move in *Danger*. I clearly remember one junket to Iowa where we finally persuaded the manager to take on our show. That year, time and talent in this market cost us \$8,000, but sales jumped \$25,000 in that one city—making it a mighty good investment.

Program costs in those days were interesting. My records document the fact that *Danger* cost us only \$6,000 a week—and that was with a guest star or two thrown in once or twice a month. Today this same show (without guest stars) has a \$17,000 price tag—and half the rating.

Producing the show gave us problems we had never had before, either in radio or in print. There was the producer who went "psychological" and insisted on every play having an unhappy ending. And another, who liked "off-beat" stories to the point where our murders were being committed by leprechauns.

So, finally, one night I asked the agency to get us a new producer-director team, who could deliver mystery shows that *were* mystery shows. They introduced me to two young guys; one who had been a floor manager on a tv program; the other who had been a child actor on Broadway and had been pushing buttons in the control room long enough to be called an assistant director.

I just asked them one question: "Can you give me a bread-and-butter murder mystery, where someone gets killed, the murder is solved, and we have a happy ending?" When they assured me they could, I hired them—a team called Charles Russell and Sidney Lumet.

They've since become one of television's hot combinations and today direct a classic called, *You Are There*.

But that's the way it was in those days. No one knew very much about producing and directing television shows, and a couple of young kids with courage stood as much chance of succeeding as a Hollywood veteran coming East for a shot at this new medium.

And we took a chance on actors, too. Youngsters like Maria Riva, Rod

(Please turn to page 99)

## **Convention attracted big turnout of admen who came to spot trends, renew station contacts**

*The 33rd NARTB Convention in Washington, D. C., last week attracted an unusually large number of advertising people (see partial list on page at left). Big turnout reflects spiralling air media billings over recent years and is measure of importance of air media in agency-advertiser deliberations. Proximity of Washington to New York City was another factor in attracting admen. Among chief reasons admen cited for coming to Convention: keeping tabs on fast-changing situation particularly in television; renewing contact with broadcaster friends.*

### **QUOTES from admen at Convention**

"I learn more from sitting around chatting with station managers in rep suites than I can from a week of out-of-town telephone calls. When you call a station man, you're usually discussing just one problem. When you renew old acquaintanceships at the NARTB Convention, the conversation ranges informally over a wide variety of topics. I find the Conventions a wonderful way of catching up with the trends in broadcasting, a place to have a meeting of minds."

**Frank Silvernail, BBDO**

\* \* \*

"In addition to keeping my ear to the ground, meeting broadcasting officials and station people, I wanted to look at the latest color tv equipment from the advertising standpoint to see what kind of color commercials, films, etc., we may have to deal with in the near future. Evaluating color equipment at tv stations, knowing what's needed for telecasting color commercials will eventually be a factor in buying time."

**John Marsich, Knudner**

\* \* \*

"I mostly go to Conventions just to get around among broadcasters rather than to see anything specific such as new equipment. However, I know that I will come back with a lot of new information. I always do."

**Frank Coulter, Y&R**

\* \* \*

"Agency people should attend the NARTB Convention. It makes for good station relations; there's a big difference in dealing with station people when they're not just a voice at the other end of a phone call. And frankly it's an interesting change of pace for a few days."

**Ethel Wieder, Biow-Beirn-Toigo**

\* \* \*

"I can read about the NARTB formal sessions but I think going to the Convention is a good idea for agency people. Why? Because it gives you a chance to discuss, face to face, your problems and the problems of broadcasters. It's a wonderful refresher for your business contacts."

**Helen Wilbur, Grey**

# After 16 weeks of tv B&M sales a

## REACTION FROM THE CLIENT ( 19 May 1955 )

"I can say at this point that such a phenomenal and steady increase in which the longer the audience is exposed to television the more it buys proves that television and nothing else is responsible for the nearly 100% increase in sales.

"We knew something of this character would happen when we tried television but we did not anticipate such a big increase in a market where our oven-baked beans were a class preference item because of their high price and the fact that they were known only to the discriminating consumer despite an excellent job done by our broker. Otto L. Kuehn Co.

"A great deal of credit is due to the commercials which the station created based on the material prepared for them by us and our agency, BBDO in Boston. We couldn't have done a better job here in New England of building the atmosphere which should surround our product. WBAY-TV did it with their replica of our ovens for preparing the product. This helped to dramatize the difference between ours and the ordinary cooked-in-the-can to-mato sauce bean.

"Those who are not satisfied with their results from television must look not only to the medium but to their method of using it and the commercials or copy platform they are furnishing stations. After all you only have a short time in which to sell on television.

"Our test is planned to run only six months but we are now considering continuation of television. Or, diabolically, we may drop it and carefully check to see how long the demand holds up. Then we'd perhaps go back in later."

W. G. NORTHGRAVES, Advertising Manager  
Burnham & Morrill Co., Portland, Me.

1955 SALES AFTER 16 WEEKS OF TV: 10,699 DOZEN

1954 SALES FOR SAME PERIOD (NO TV): 5,810 DOZEN



84%  
84%

**Latest report in SPONSOR's series on B&M tv test shows  
products making quick comeback after slowdown due to tax**

After 16 weeks of television, these were the facts in the Burnham & Morrill tv test:

**1. CURRENT SALES:** In the first half of May sales leaped as expected. B&M sold 2,261 dozen cans of its test products at the wholesale level in the Green Bay, Wis., area. That's over twice as many cans as last year in the same weeks when only 975 dozen cans moved. (The percent gain for the period: 131%.)

Sales for the immediately preceding period (second half of April) had been only slightly above the previous year's. Reason: The Wisconsin 5% state tax on wholesale inventory caused wholesalers to cut back on ordering in order to lower their stocks.

Greatest percentage gains continued to be made by B&M's brown bread. The canned bread product sold 526 dozen cans the first half of May this year compared with 40 cans last year. That's a jump of over 1,200%. (For the full picture of B&M sales during the first half of May, see the chart at right which gives you a geographic breakdown on sales this year and last.)

**2. TOTAL SALES:** After 16 weeks of television, total sales for the year to date show a gain of 84.1%. Sales in 1955 through mid-May totaled 10,699 dozen cans of the test products; last year only 5,810 dozen moved in the same period. The only change which has been introduced in the market is the six-weekly announcement campaign over WBAY-TV, Green Bay.

**3. CLIENT'S OPINION:** Even their "down East" caution doesn't dampen enthusiastic reaction of Burnham & Morrill executives to tv results. The Portland, Me., company had never used television before and, as its advertising manager states (at left), the sales increases are greater than were expected. Now the company is thinking about wider use of television next year in a number of its markets.

**4. THE BROKER'S REACTION:** Marvin Bower, advertising manager of B&M's broker in the territory, the

**Burnham & Morrill sales 1-15 May '54 vs. '55**

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)†

18 oz.      27 oz.      brown bread  
'54 vs. '55    '54 vs. '55    '54 vs. '55

**AREA A (50-mile radius of Green Bay)**

1. Manitowoc, Wis.	0	30	15	30	0	20
2. Oshkosh, Wis.	140	50	45	35	0	0
3. Appleton, Wis.	100	200	135	110	0	210
4. Gillett, Wis.	0	50	0	20	0	30
5. Green Bay, Wis.	120	450	65	400	0	140
6. Menominee, Mich.	0	50	0	0	0	0

**Totals A**      **360**      **830**      **260**      **595**      **0**      **400**

**AREA B (50-100 mile radius of Green Bay)**

7. Fond Du Lac, Wis.	0	0	0	0	0	20
8. Stevens Point, Wis.	70	110	35	85	0	80
9. Wausau, Wis.	0	0	0	0	20	0
10. Norway, Mich.	70	0	100	0	0	0
11. Sheboygan, Wis.	0	60	0	25	20	20
12. Wisconsin Rapids, Wis.	30	20	10	10	0	6

**Totals B**      **170**      **190**      **145**      **120**      **40**      **126**

**Totals A & B**      **530**      **1020**      **405**      **715**      **40**      **526**

**TOTAL ALL PRODUCTS '54—975 dozen cans | '55—2,261 dozen cans**

†Television campaign began 24 January, 1955

Otto L. Kuehm Co. of Madison, told SPONSOR:

"In going through this period's invoices, we notice we are beginning to sell other items in the B&M line—items for which there was never any distribution before.

"Example: One wholesaler this week bought 150 dozen 13-oz. tins of B&M beans. The important thing here is that this wholesaler never before bought either the 13-oz. size or the tin containers . . . but had always concentrated on the glass 18-oz. and 27-oz. jars. Other orders, though small, show that there is beginning to develop a trend towards B&M products as a whole—products which were never distributed before in this area, but which had been mentioned in B&M free recipe books given away on a

WBAY-TV program."

The recipe booklet referred to has received little stress in the campaign thus far. Commented WBAY-TV General Manager Haydn R. Evans: "If we gave a whole minute to selling the recipe booklet, we obviously aren't selling beans so it's been a brief mention." Though only 500 recipe booklets have been given away thus far, the Kuehn Co. was able to detect the effects noted above by Marvin Bower.

**5. LOCAL CONDITIONS:** "Thousands of families are opening up their weekend cottages along the Bay and several hundred lakes to the north and west of Green Bay," reports Haydn Evans. Grocers have stated the exodus is affecting sales of B&M with cottage owners coming in to stock up. ★★★



Kingpins in Golden Gift management are (left to right) Bob Stivers, v.p. in charge of sales; Hobart A. H. Cook, v.p. of engineering and research; Robert W. Young, Jr., v.p. of merchandising and advertising; Andrew P. Young, president. Both Bobs are ex-agencymen who discovered product, launched its ad campaigns



## Spot radio spurs an orange juice revolution

The second o.j. revolution in less than a decade is making its first big headway this year. Orange juice—or o.j. to citrus men and drug store soda jerks—underwent its first radical packaging change when the concentrates began their boom after the war. Now the comers are brands which sell fresh orange juice packaged in wax cartons like milk and distributed on milk routes or in grocery outlets.

While fresh juice accounts for only 3% of packaged o.j. sales currently, the fresh orange companies believe their product is destined to put as big a squeeze on the market as the appearance of the frozen concentrates.

A number of firms have had fresh o.j. on the market for a few years, but the fastest expanding brand is Golden Gift, a relative newcomer. Within seven months this firm pushed its distribution from a few Eastern markets into 36 states and increased its sales by 1300%. Behind Golden

Gift's sales success has been a highly coordinated program of local market advertising, with spot radio as its foundation.

"Radio did more than any other medium to pull in results," says Bob Young, Golden Gift's v.p. of merchandising and advertising.

Until sponsor's presstime, Golden Gift's agency was Harris & Whitebrook, Miami. However, the growth of the firm's sales and of its advertising plans has been such that Bob Young has begun looking for a larger agency to service the account. Within days after the word got around, seven of the top 30 radio-tv agencies were making a pitch—a sign, perhaps, that the fresh juice business is regarded as potentially a big money maker.

In fall 1954 when Golden Gift first allocated a substantial air media budget, the firm's sales could be projected to an annual volume of \$1 million. By spring 1955, after seven months of in-

tensive advertising, GG is chalking up sales at a rate that projects to \$13 million for the year. And some 70% of Golden Gift's \$500,000 advertising budget is in spot radio.

Bob Young estimates that at least half of GG's growth in sales is due to increased sales in established markets, rather than stemming from the rapid expansion of distribution. As he puts it, "unit sales per store in our regular sales areas have increased at half the expansion of our total sales." That is, where stores sold one unit last fall, they may be selling six now.

"Our advertising has done a terrific two-fold job of getting us good distribution and increasing sales in existing markets," Young told SPONSOR.

The reason for GG's heavy reliance on radio?

"Lots of people in the agency business now think of radio as the coming medium," Young continued. "Pressure from the radio industry has sunk

**Klavan and Finch** (right) pitch for Golden Gift 12 times weekly over New York's WNEW. GG likes personalities to ad lib, rather than read straight copy



**Ruth Lyons** (below), m.c. of WLW-TV's "50-50 Club" in Cincinnati, is one of daytime women personalities Golden Gift buys in 15 U. S. tv markets



WMGM's **Ted Brown** (and friend) broadcast 25 Golden Gift announcements weekly in New York. Firm advertises in 35 radio markets



## volution

### **Golden Gift, major producer of new fresh juice, puts 70% of budget into spot radio, increased sales 1,300%**

in, and people now realize they can get cheap frequency with am. It's better for reaching housewives than tv. And if you get a good radio personality behind the mike, you'll sell your goods."

Here's the sales and advertising strategy that's making a national brand name out of Golden Gift. Once Golden Gift has signed up a distributor in a new market, the distributor leaves a sample half-pint of GG orange juice with each milk delivery. On the sample container, there's a tag telling about the product.

"We get a very high percentage of acceptance out of sampling," Bob Stivers, GG's v.p. of sales, told SPONSOR. "Sometimes as high as 70% or more. By the end of the month there's a cut-back, and from then on sales on the home delivery vary somewhere between 15 and 30%."

Golden Gift's pattern is to set up home delivery in this way first, and

then get store distribution. As soon as there is store distribution, advertising begins.

Today Golden Gift uses radio in 35 markets. From the time that advertising starts in an area, GG uses radio. Occasionally, varying size newspaper ads break a week or 10 days earlier, but generally it's a coordinated effort. On an average, the firm uses 25 to 30

announcements a week, generally minute participations in early-morning or daytime radio programs.

Harris & Whitebrook Media Director Joan Stark (ex of William Weintraub) buys out of Golden Gift's Manhattan penthouse offices. She looks for woman-appeal programs featuring top radio personalities in each market.

(Please turn to page 86)



### **MOST ORANGE JUICE IS NOW SOLD IN CONCENTRATE FORM**

Concentrate consumption	32,911,746 crates
Canned consumption	9,604,584 crates
Chilled or fresh consumption	1,634,840 crates

**SOURCE:** Report by Florida Citrus Commission from information by Florida Canners Association for October 1954 through 30 April 1955, showing amount of oranges used by packers for each type of orange juice.



Booklet appears in tv plugs, lists guarantees given. Below is typical radio pitch

**Sound Effect:** Crowd noise. Gavel bangs three times and crowd noise subsides.

**Male Announcer:** Presenting . . . the first lady of the automobile industry . . . Mrs. Joe Levin of Homestead Motors!

**Female Announcer:** Everybody calls me Ma. Friends, choosing a car is a pretty important decision, and it's a lot easier to make up your mind in a neighborly atmosphere. So, day or night, you'll always find hot coffee and my homemade donuts waiting for you at Homestead.

And I'm fussy about my customers being satisfied, too. So when you buy one of my used cars, I want you to drive it for 30 days. Then, if you're not 100% satisfied, bring it back and change it for another one. Now isn't that fair? Come on down and look at my cars. I'm sure you'll find just what you're looking for.

And remember, coffee's waiting.

**Trio:** (Jingle) There's no place like Homestead, there's no-oh place like Homestead!

**Male Announcer:** Homestead Motors is at 1311 Boylston Street, near Fenway Park, Boston.

# Spot radio ups Ma Levin

**Boston automobile dealer's sales soared with "motherly" pitch**

**T**he hotly competitive auto business is well stocked with such personalities as "The Smiling Irishman," "Madman Minsky" and "Hysterical Harry." But Boston had no such personality—you couldn't tell one dealer from another—till "Ma Levin" came along.

Ma Levin and her Homestead Motors in Boston are selling cars like mad. And not with the usual loud, high-keyed ballyhoo, either. Rather with a homey, gentle, motherly approach that invites people to "come on down and look at my cars and have some hot coffee and homemade donuts." This approach in a saturation radio campaign succeeded in upping the sales of this auto dealer 600% in one month.

That was six months ago. Since then, supported by a budget heavy in radio and tv, Homestead's new and used car sales have doubled the initial 600% increase. Business has grown to such a point that Ma Levin had to buy more land in back of her original lot to accommodate additional cars. All of Boston is aware of Ma Levin's Homestead, according to the auto dealer's agency, Silton Brothers, Inc., of Boston. And many dealers have tried to imitate the approach, they add.

Nearly 75% of Homestead's total \$2,600-a-week budget goes for air advertising. The \$1,900 radio and tv al-

location now gives about \$800 weekly to radio, \$1,100 to tv, though at the outset of the dealer's air advertising last fall, radio alone was used (supported by newspapers). Tv entered the picture in February 1955.

Prior to the fall of 1954, Homestead Motors had used largely newspaper "price" advertising, as did most of Boston's auto dealers. None of the Hub City's car sellers stood out since none of them tried a personality approach. And the public tended to disbelieve claims, says the Silton agency.

When Homestead Motors, a car dealer established in Boston for over 30 years, came to Silton Brothers, it was selling an average of four cars a week and was wide open to new ideas. The agency studied the local used car business and decided that Homestead needed a personality. It also decided that the personality created must combine qualities of friendliness, trust, and confidence, and make a prospective customer feel that doing business with Homestead would be a pleasant affair.

In its search, the agency took special note of the fact that the president of Homestead Motors was a woman, a Mrs. Joseph Levin, the wife of the deceased founder of the firm. Although the business is actually managed by her son, Seymour Levin, vice president of Homestead, and her son-



# for sales 600%

## personality approach on air

in-law, Joseph Brodley, clerk of the corporation, the agency decided Mrs. Levin was just the right personality.

It didn't take the agency long to round out the personality of "Ma Levin." Her first distinction: she would be the only woman automobile dealer in Boston—women are virtually never connected with auto sales anywhere else, either. She would be a homey, friendly woman who would serve free coffee and doughnuts to all who came to her car lot. And the company would be referred to as Ma Levin's Homestead in all advertising.

Another consideration was that the use of a mother-figure in the advertising might be effective in building a feeling of trust and belief on the part of the public, which sometimes has a low belief in used car advertising.

To get across the Ma Levin personality to the public, the agency felt that radio would probably be the best medium. A spoken invitation by a friendly woman's voice to come visit Ma Levin's Homestead had a great deal more intimacy and would be much more effective than the same thing in print, it was thought.

Another reason behind the choice of radio was that radio could reach people outside their homes, while they were driving their cars; also Silton considered spot radio an economical medium.

So the key men at Silton Brothers—Myron Silton, president; Jason N. Silton, executive v.p.; Ramon Silton, treasurer, and Earle Hoffman, v.p., launched Homestead Motors full force into radio advertising. Irving W. Lande, account executive, now works with account supervisor Jason Silton on the Homestead account.

First they made one-minute e.t.'s of a series of commercials for radio. The voice used was not that of Ma Levin herself, but that of a professional in the commercial-making business. It came over as the voice of a warm, motherly woman in her 50's, just as the agency wanted. Comments Irving

(Please turn to page 91)



Thousands of viewers flocked to Lane Oldsmobile Co.'s all-night Autothon, came from as far as 80 miles away. In the course of the eight-and-a-half hour telecast (from 11:30 p.m. Friday to 8:00 a.m. Saturday morning), the sponsor sold over \$250,000 worth of cars. Sales continued strong long after the event

## "Deal-O-Rama" Autothon

### KGUL-TV all-night telecast racks up sales for Houston auto dealer; technique inspired by SPONSOR article

The "Autorama" technique for selling cars with all-night telecasts seems destined for growing use by dealers all over the country, as predicted in a SPONSOR article, 18 April 1955, page 43. SPONSOR's story covered the Autorama staged by Olin's used-car outlet in Miami, and within a short time the story inspired a similar all-night sales marathon in Galveston, Tex.

This one took place over KGUL-TV on 6 May, and racked up \$250,000 in sales for sponsor Lane Oldsmobile Co. of Houston, during an eight-and-a-half-hour telecast.

But to go back to the beginning: When KGUL-TV salesmen read SPONSOR's story on the success of Olin's Autorama (which boosted car sales 300% in one weekend), it immediately sparked their thinking. They contacted car dealers and agencies in several cities in the Texas Gulf Coast area with proposals that they sponsor a similar telecast on KGUL-TV. Fastest to act was Lane Oldsmobile Co., through its agency, Kamin Advertising.

The "Deal-O-Rama" Autothon, as it was called, took place on a Friday night (as did Olin's). It started at 11:30 p.m., Friday, ran till 8:00 a.m. Saturday. Auto-selling and auctioning took place right on camera. The activities gained tremendous momentum, says the station, created a "thrilling, frenzied-like atmosphere." Visitors came from as far as Beaumont, 80 miles away. Jerry Colonna was m.c.

By the end of the show, over 100 cars were sold; a week later, Lane reported sales still going strong.



Jerry Colonna m.c'd entertainment, Harlan Lane sold cars. Both wound up hoarse

# SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film programs

Rank now	Part rank	Top 10 shows in 10 or more markets Period 1-7 April 1955			Average rating	7-STATION MARKETS			5-STATION MARKETS			4-STATION MARKETS					3-Station Market									
		TITLE, SPONSOR, PRODUCER, SHOW TYPE				N.Y.		L.A.		Boston		Mpls.		S. Fran		Atlanta		Chicago		Detroit		Seattle-Tacoma		Wash.		
						WABC-TV	KTIV	WMAE-TV	KSTP-TV	KRON-TV	WBZ-TV	WGN-TV	WJHK-TV	KTNT-TV	WRC-TV	WBAL-TV	WBEN-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
1	1	<b>I Led Three Lives</b> , Ziv (D)			22.8	6.8	14.9	28.3	21.7	19.0	18.0	13.7	18.7	16.1	18.0	13.0	28.0	WBAL-TV	WBEN-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
2		<b>Passport to Danger</b> , ABC Film, Hal Roach (A)			22.1	8.4		14.2	13.7					10.4	16.6			WBAL-TV	WBEN-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
3	2	<b>Waterfront</b> , MCA, Roland Reed (A)			20.3	7.2	21.9		7.2	20.4	10.9		16.5	20.6	20.4	24.2	20.9	WBAL-TV	WBEN-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
4	3	<b>Favorite Story</b> , Ziv (D)			20.2	7.4		1.0	17.5	8.9	17.7		12.2				WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV			
5	8	<b>Annie Oakley</b> , CBS Film, Flying A (W)			20.1	11.4	16.8	18.2		15.5	18.3	17.4	24.6	11.2	26.7		WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV			
6	3	<b>Mr. District Attorney</b> , Ziv (A)			20.0	5.7	15.9	20.2	22.9	16.9	20.2	13.9	14.0	20.6	13.4	14.0	22.5	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
7	6	<b>Badge 71-1</b> , NBC Film (D)			19.6	7.2	15.1	23.2	22.5	27.9	14.4	14.2	23.7	17.7	12.2	20.0	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV			
8	7	<b>Superman</b> , Flamingo, R. Maxwell (K)			19.1	11.1	11.1	19.4	13.8	18.0	23.7	16.9	25.2	20.0	18.0	20.4	25.3	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
9	9	<b>Liberace</b> , Guild Films (Mu.)			18.5	4.9	9.0	24.4	14.5	24.5	9.2	8.5	7.2	22.9	7.7	14.0	29.0	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
10	3	<b>Cisco Kid</b> , Ziv (W)			18.1	8.4	14.0	14.8	12.7	19.5	11.9	19.7	21.7	20.6	19.4	18.3	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV			

Rank now	Part rank	Top 10 shows in 4 to 9 markets			Average rating	7-STATION MARKETS			5-STATION MARKETS			4-STATION MARKETS					3-Station Market							
		TITLE, SPONSOR, PRODUCER, SHOW TYPE				N.Y.		L.A.		Boston		Mpls.		S. Fran		Atlanta		Chicago		Detroit		Seattle-Tacoma		
						WBAL-TV	KTIV	WBAL-TV	KTIV	WBAL-TV	KTIV	WBAL-TV	KTIV	WBAL-TV	KTIV	WBAL-TV	KTIV	WBAL-TV	KTIV	WBAL-TV	WBAL-TV	WBAL-TV		
1	3	<b>Foreign Intrigue</b> , Sheldon Reynolds (A)			19.9	3.8	9.9	24.7										WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV
2		<b>Janet Dean, R.N.</b> , U.M.&M., Inc. (D)			19.6												17.0			10.0		10.7	19.3	
3	2	<b>Life of Riley</b> , NBC Film, Tom McKnight (C)			19.1	11.4		16.9	17.5		15.2		33.0				WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	
4		<b>Amos 'n' Andy</b> , CBS Film (C)			16.8	5.3	9.5		2.3							15.9				22.5				
5	5	<b>The Whistler</b> , CBS Film, Joel Malone (M)			16.6	16.2	15.8	22.7			11.9	18.7				WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV		
6	3	<b>Gene Autry</b> , CBS Film (W)			16.1			19.5	2.3		17.2		23.5				WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	
7	7	<b>The Falcon</b> , NBC Film (D)			11.9	9.1		5.0			5.0	15.3	13.0				WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	
8	8	<b>Dong, Fairbanks Presents</b> , Interstate TV (D)			11.8	17.6	14.3	12.9								14.4								
9	6	<b>Kit Carson</b> , MCA, Revue Prod. (W)			11.5	11.3	0.9				14.7						WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	WBAL-TV	
10		<b>Victory at Sea</b> , NBC Film (Doc.)			12.9	9.7		16.9								9.9								

Rating: C-comedy, D-drama, Doc-documentary, K-kid, L-little kid, M-music, R-rock, S-sitcom, T-talent, V-varieté. Half-hour length. The average rating is an average of average of individual stations in each market. If a show did not broadcast in a market, it is not included in the average.

April. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This is borne in mind when analyzing rating trends from one month to another in this chart. To last month's chart. If blank, show was not rated at all in last chart or was in other

m shows  
lly made for tv

STATION MARKETS				2-STATION MARKETS			
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
3.3	21.2	13.3	21.7	25.5	59.5	28.5	49.8
6-tv	wtmj-tv	weau-tv	ksd-tv	wabt	wbty	whlo-tv	wdsu-tv
9:00pm	10:30pm	7:00pm	10:00pm	9:30pm	9:30pm	9:00pm	9:30pm
28.9	13.7	59.5	36.8				
wtmj-tv	weau-tv	wbty	wdsu-tv				
9:30pm	10:30pm	8:00pm	5:00pm				
2.2	19.4	22.2	55.5	23.3			
ns-tv	wxix	weau-tv	wbty	whlo-tv			
10:00pm	8:30pm	6:30pm	9:30pm	7:00pm			
3.0		55.8	54.0				
ns-tv		wbty	wdsu-tv				
9:00pm		9:30pm	9:30pm				
12.5	15.5	35.3	33.3				
wtrw		wbty	wdsu-tv				
5:00pm		12:30pm	12:00m				
9.4	17.4	13.3	21.5	26.5	62.3	21.5	31.8
w-e	wtmj-tv	wptz	ksd-tv	wbrc-tv	wbty	whlo-d	wdsu-tv
3:00pm	10:30pm	10:30pm	10:00pm	9:30pm	8:00pm	10:30pm	10:30pm
7.4	7.5	17.7	26.4	29.0	43.3	19.3	
w-e	wtrw	weau-tv	ksd-tv	wbrc-tv	wbty	whlo-d	
10:00pm	8:30pm	7:00pm	9:30pm	9:30pm	10:00pm	7:00pm	
8.0	10.9	22.0	20.9	16.3	38.3	16.3	33.5
ns-tv	wtrw	weau-tv	ksd-tv	wbrc-tv	wbty	whlo-d	wdsu-tv
9:00pm	6:30pm	7:00pm	6:00pm	6:00pm	5:30pm	6:00pm	5:00pm
1.7	31.7	10.2	16.5	23.5		53.3	
s-tv	wtmj-tv	wptz	ksd-tv	wabt		wdsu-tv	
8:00pm	8:00pm	11:00pm	10:00pm	9:00pm		9:30pm	
0.7	21.7		16.0	26.8		32.3	
w-e	wtmj-tv		ksd-tv	wbty		wdsu-tv	
9:00pm	5:30pm		5:00pm	11:00am		5:30pm	
	16.0		55.5				
	weau-tv		wbty				
	7:00pm		9:30pm				
	20.7		41.0				
	wxix		wbty				
	8:00pm		6:30pm				
	6.9	9.7	22.8	46.5			
	ztn	wtrw	wbrc-tv	wdsu-tv			
	0pm	9:30pm	6:00pm	9:30pm			
	12.5	20.5	14.8				
	wfli	kwk-tv	wdsu-tv				
	10:30pm	10:00pm	11:30pm				
	24.5	15.5	17.8				
	wtmj	kwk-tv	whlo-tv				
	5:00pm	4:00pm	7:00pm				
	15.2		39.0				
	wxix		wdsu-tv				
	7:00pm		10:00pm				

for the  
**TOP** tower  
**TOP** power  
in Milwaukee  
it's VHF  
Station

**WTW** CHANNEL

316,000  
Watts

Here's  
Why...

in Milwaukee  
Channel 12 is your best buy!

Now under construction by WTVW Channel 12 in Milwaukee is a Giant 1105 foot Tower. When completed this structure will be the tallest in Wisconsin and will give Channel 12 comparable coverage to any television station in the country. Yes, and no converters are needed for VHF Channel 12 in Milwaukee.

**A B C & D U M O N T Network**



THE MILWAUKEE SENTINEL  
Represented Nationally by  
Edward Petry & Company, Inc.

Classification as to number of stations in market is Pulse's own. Pulse's number by measuring which stations are actually re-broadcasts in the metropolitan area of a given market even though it may be outside metropolitan area of the market.

**P.O.P.**

**DURING 1954**

26 companies with  
238 supermarkets  
grossing aver  
\$400,000,000  
participated in  
KRCA's great  
**KEY VALUE WEEK**  
merchandising  
promotions.

KRCA advertisers  
received fram  
these stores . . .

6,648 column inches  
1,162 stack displays  
7,819 shelf strips  
1,952 wire hangers

**JUNE 1, 1955**  
22 VON'S markets  
inaugurate  
**KEY VALUE MONTH**  
the first of the  
new 30 DAY KRCA  
MERCHANDISING  
PROMOTIONS with  
the leading  
markets in  
**LOS ANGELES . . .**  
for  
P.O.P. . . . praaaf of  
perfarmance at  
the point  
of purchase, it's  
KRCA in greater  
L.A.

**KRCA-4 Los Angeles**  
**NBC SPOT SALES**

## New developments on **SPONSOR** stories



**See:** "Virginia Dare comes back to 'full-strength' spot radio"  
**Issue:** 4 April 1955, page 30  
**Subject:** Wine producers spend heavily in air media

Manischewitz Wine Co. has announced plans to double their advertising appropriation for radio and tv for the spring and summer months. According to General Manager Meyer H. Robinson, "Sales for the first four months of 1955 have exceeded the company's most optimistic goals."

Manischewitz, through Emil Mogul, puts 80-85% of their ad budget into the two air media. The increase in the warm weather spending is explained by Robinson as follows, "More and more retailers are discovering the substantial extra volume . . . during the summer months . . . our purpose in stepping up our hot-weather budget is to capitalize on this encouraging trend." ★ ★ ★



**See:** "Aging of the customer: why dept. stores need tv to lick it"  
**Issue:** 4 April 1955, page 34  
**Subject:** The gulf between department stores and tv

WTTV, Indianapolis, and H. P. Wasson, a leading department store in the city, are conducting a 10-month campaign to test tv as an advertising medium. The test, which began 14 March, has already resulted in some sensational sales.

Shortly before Easter the store arranged to have two tv children's personalities visit the store: cartoonist Les Satterthwaite and cowboy "Uncle Bob" Hardy. Both were at the store on the two Saturdays preceding Easter, and were plugged on tv as well as in newspaper ads. When they appeared, they gave away balloons, autographed photos of themselves and talked to the children.

The fifth floor toy department had 20,000 shoppers each day, and business boomed throughout the store. The toy department alone sold half its anticipated month's sales the first day. Even Wasson's downstairs lunchroom's volume soared. They sold 1,600 hamburgers on those two days.

Walter Wolf, store president, stated, "These were two of the finest days in the 50 years of Wasson's history."



WTTV cartoonist and cowboy drew 37,000 people to Wasson's department store



## Demonstrate the Product, We Always Say

And who can make a better pitch for U. S. Keds than the pooch that delights a half a million kids on Seattle's most popular afternoon TV strip, KING's CLUBHOUSE with STAN BORESON. The hound's name is "No-Moshun"...as any youngster in Western Washington will tell you. She helps Stan pull down an average 22.3 ARB rating in the 4:30-5:00 P.M. period. Together, they swamp the competition (79% share of audience).

But the KING-TV story doesn't stop with superior ratings. We not only encourage talent tie-ins with client products—we *insist* on it. KING-TV personalities believe in selling. They like to sell

and they spend time at the job. Besides, they've had a five-year headstart on the competition. That's why most local advertisers count on KING-TV's *personal plus*, when advertising must pay off.

So, whether you are selling tennis shoes or toothpaste, the place to go is KING-TV. In the Pacific Northwest, that's where your sales begin.

Channel 5—ABC

100,000 Watts  
BLAIR TV

FIRST IN SEATTLE

**KING-TV**

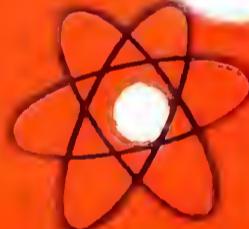
**AT LAST!**

*A commercial, public service,  
award-winning program which will add  
prestige and profits to every  
station and sponsor*

# SCIENCE OUTLINE

**EXCITING!**

**ENTERTAINING!**



**AWARDS** — for demonstrating  
an ideal situation between  
public service and commercial  
sponsorship."



**FAVORITE** local television pro-  
gram, for five successive years.

**Ideal program—**

for hard-to-suit prospects like  
banks, public utilities and  
institutional advertisers.

**A proved success—**

continuously sponsored for the  
past 5 years in San Francisco by  
the American Trust Company.

**INFORMATIVE!**

**POPULAR!**



Produced in association with the famed California Academy of Sciences, "Science in Action" is a program which wins unanimously enthusiastic endorsement of viewers, educational groups, stations and sponsors.

It boasts an eye-popping rating history—as well as a most impressive collection of awards and citations. It's a tremendous asset for any station, any sponsor, anywhere.

Call, write or wire for full details.

**OUTSTANDING** guests on each program, leading in science, industry and government—including five Nobel Prize Winners.



*Television Programs of America, Inc.*

477 Madison Avenue New York 22, N. Y.

## TIPS

SUNOCO SERVICE

AGENCY: Direct

**CAPSULE CASE HISTORY:** Engle's Sunoco Service station was competing in a tire sales contest among dealers. The service station bought both newspaper and radio advertising, but the radio campaign began two days before publication. The 10 announcements which ran in these two days brought in \$2,200 in sales. Cost was \$33.60. That's a return of almost \$70 in sales directly traceable to radio advertising, for every dollar spent on the air.

WIOK, Lancaster, Ohio

PROGRAM: Announcements



## HAMBURGERS

SPONSOR: Hall's Drive Ins

AGENCY: Direct

**CAPSULE CASE HISTORY:** Hall's Drive Ins has a schedule of eight announcements a day on KWIZ. On Monday they began promoting a two-for-one hamburger sale for Thursday of that week. In a six-hour period 6,000 hamburgers were sold. KWIZ's disk jockeys were chefs for the occasion, a big point in the air copy. Owner John Hall says it's the greatest promotional effort he's ever known in the restaurant business. The cost for the announcements used to promote the sale was \$80.

KWIZ, Santa Ana, Calif.

PROGRAM: Announcements

## CORN

SPONSOR: S. D. Livestock Sale Barns

AGENCY: Direct

**CAPSULE CASE HISTORY:** In 1954 WVAX created a special program to keep farmers and ranchers informed of sales at Livestock Sale Barns' auctions. The Sale Barns sponsored the 10-minute program, aired at 1 p.m. Monday through Saturday, for 52 weeks. It is at these weekly auctions that most of the corn that is used to fatten stock for market is bought. The South Dakota State Livestock auction office reported a 46% increase in livestock sales over 1953, through Livestock Sale Barns. One our week was \$276.

PROGRAM: S. D. Livestock Auction Ring

## WORKCLOTHES

SPONSOR: O'Bryan Bros.

AGENCY: Noble-Dury, Nashville

**CAPSULE CASE HISTORY:** O'Bryan Bros. sponsors a Saturday night half-hour country music show. During one month they ran a contest offering \$350 in cash prizes. The contest was plugged with a single minute announcement each week. Listeners were to send in their names and addresses; winners were to be drawn from a barrel. O'Bryan's received mail from 37 states. The total mail count at the end of the month: 97,819. The sponsor's cost: \_\_\_\_\_.

WSM, Nashville, Tenn. PROGRAM: Duckhead Saturday Night

## GROCERIES

SPONSOR: Escue Bros.

AGENCY: Direct

**CAPSULE CASE HISTORY:** Escue Bros. used one-minute announcements over WDIA for the first time in January. Although most grocery business was down that month, their sales were \$3,000 above the same month in 1954. The increase is attributed to new business primarily. Their radio advertising, the only advertising they do, costs \$120 per month.

WDIA, Memphis

PROGRAM: Announcements

## COFFEE

SPONSOR: Ford Hopkins Drug Chain

AGENCY: Direct

**CAPSULE CASE HISTORY:** The Ford Hopkins Drug Chain has sponsored the Musical Clock for three years. The show, heard 3:15-8:30 p.m. Thursdays, Fridays and Saturdays, features pop music, time, temperature and weather reports. On two evenings Ford Hopkins plugged a special on Nash's coffee, 89c a lb., one to a customer. Some 634 lbs. were sold. Special offers are frequently run and the resultant store traffic is always considerable. Each program costs the sponsor \$42.50.

WMT, Cedar Rapids, Iowa

PROGRAM: Musical Clock

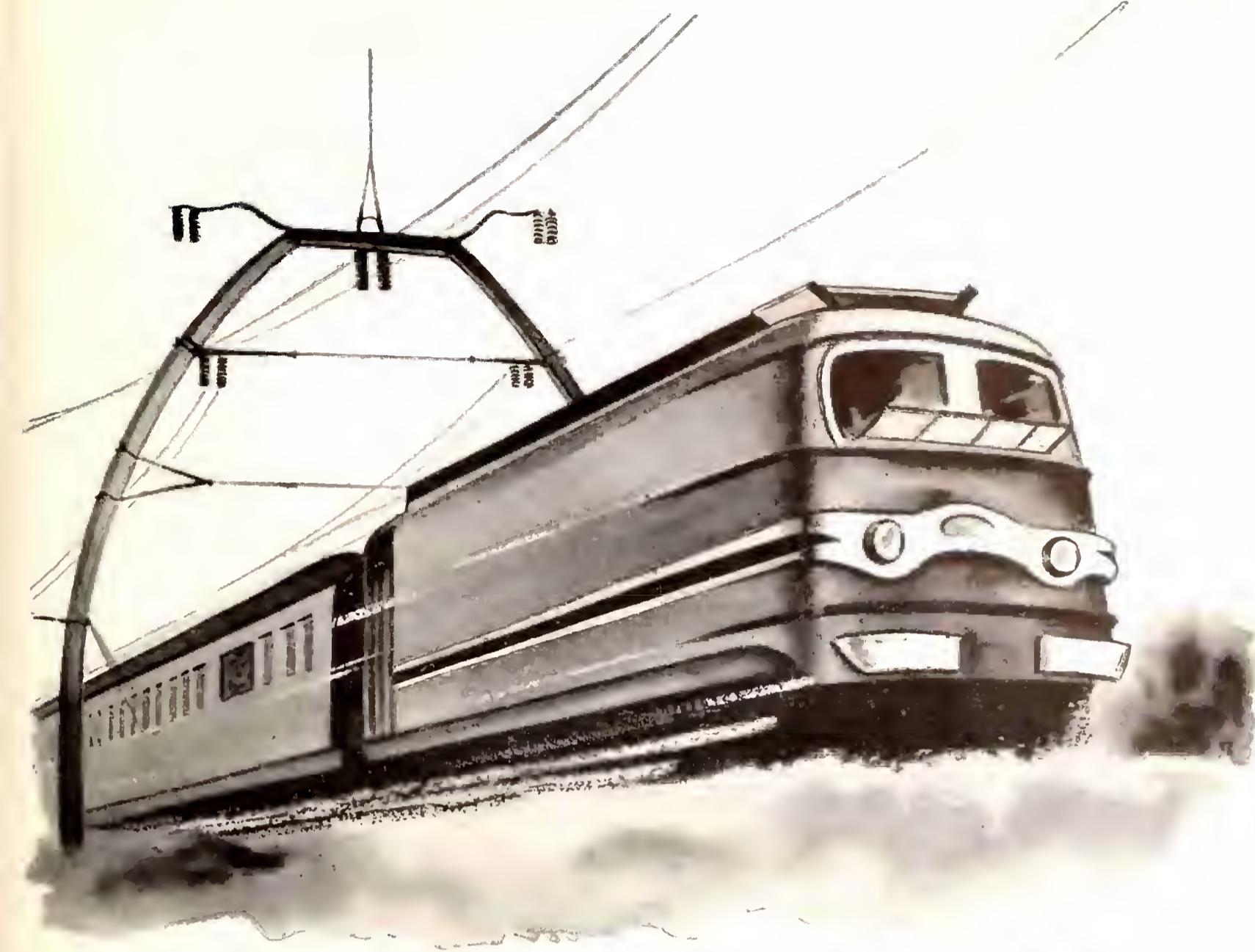
## COSMETICS

SPONSOR: Bonne Bell Cosmetics AGENCY: Wyse Adv., Cleveland

**CAPSULE CASE HISTORY:** Bonne Bell ran six announcements on Bill Randle's d.j. show, Saturday, 1:30-5:15 p.m. for eight weeks. This was the only advertising they did in the New York market. Within eight weeks Bonne Bell achieved distribution in almost every "high-class" cosmetic outlet in the city. Agency says: "Bill Randle has been very successful for Bonne Bell here in Cleveland. Once again, we had tremendous success, this time in the New York market—the toughest market to crack in the country." The announcements cost \$600 per week.

WCBS, New York

PROGRAM: Bill Randle



**YOU MIGHT SPEED 200 MPH ON A TRAIN\* —**

**BUT . . . YOU NEED WKZO RADIO  
TO COVER GROUND  
IN WESTERN MICHIGAN!**

**6-COUNTY PULSE REPORT  
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955  
SHARE OF AUDIENCE  
MONDAY-FRIDAY**

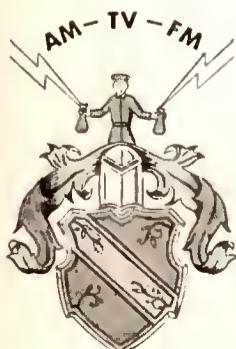
STATIONS	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	41%	37%	35%
B	18	17	16
C	10	12	11
D	10	9	7
E	8	7	8
OTHERS	14	18	24

*NOTE: For first time, Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews.*

If you need to throw the throttle wide open in your Western Michigan advertising, use WKZO—CBS radio for Kalamazoo and Greater Western Michigan.

Pulse figures, left, show WKZO gets more than twice as many listeners as Station B—*morning, afternoon and night!*

Nielsen credits WKZO with 181.2% more daytime radio families than Station B—190.6% more nighttime!



*The Felzer Stations*

WKZO—KALAMAZOO  
WKZO-TV—GRAND RAPIDS-KALAMAZOO  
WJEF—GRAND RAPIDS  
WJEF-FM—GRAND RAPIDS-KALAMAZOO  
KOLN—LINCOLN, NEBRASKA  
KOLN-TV—LINCOLN, NEBRASKA  
Associated with  
WMBD—PEORIA, ILLINOIS

**WKZO**

**CBS RADIO FOR KALAMAZOO  
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

*\*A French National Railways electric train set this record near Bordeaux on March 28, 1955*

# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## Are the movie companies getting a "free ride" on tv?

6  
8  
0

### TV'S SURRENDER TO HOLLYWOOD

By Murry Harris  
Public Relations Director  
A. C. Nielsen Co., N. Y.



heard the following gem just before sign-off:

"Lee Cobb appears through the courtesy of Columbia Pictures, whose latest picture, *The End of the Affair*, stars Van Johnson and Deborah Kerr."

Oh, yes—the sponsors of the show were RCA and Ford. That's only one side of the immense free ride the movie companies get on tv. The other, of course, includes entire awards programs, entire variety shows "salting" Colossal Pictures with 54 minutes of promotion for past and current releases. Colossal pays nothing. The sponsor shells out about \$100,000 and gets six minutes of commercial.

Is that fair to the advertiser? Hardly. Is it fair to other advertisers in tv? Never. Because this onlandish surrender to Hollywood is twice cursed:

1. Tv networks and stations are running away from millions in potential time sales through the "free" policy. Movie producers buy hundreds of four-color pages in magazines; exhibitors buy millions of lines of newspaper space. Why should they have tv's 31 million homes handed to them on a silver platter instead of a rate card?

2. Compounding the felony is a usually overlooked: all this free time is used to promote a com-

peting entertainment medium. Just assume that only a third of that variety show's 45 million viewers eventually decides to see only two of the many pictures promoted on one broadcast. Counting three hours per evening at the movies, simple arithmetic gives you 60 million viewer-hours *away from tv*, away from other sponsors' shows. This should delight the boys at Culver City, but it's not very healthy for Radio City in the long run. It can only hurt sets-in-use levels.

As for the tv-needs-movie-stars myth, most of the most popular shows got there without Hollywood help—to name a very few, Jackie Gleason, *Dragnet*, George Gobel, Milton Berle.

Tv is now a mature medium, and it can be a costly one. Why should it kowtow to anyone—much less to the movie companies who have been (1) so afraid of its inroads, and (2) so loath to shell out for time and talent on tv? The free ride Hollywood has been getting on the backs of so many paying advertisers will soon develop into a great jet-propelled odyssey unless those advertisers (and the broadcasters) rebel.

### IT'S QUID PRO QUO

By Jerome Pickman  
V.P., Director Nat'l Advertising  
Paramount Pictures Corp., N. Y.



This question is based on an inaccurate premise.

The question insinuates that motion picture companies are getting something for nothing on television that the appearance of motion picture

stars or excerpts from films constitute "free promotion." This, as we see it, is invalid. In essence the arrangement is *quid pro quo*—that the use of motion picture properties, personalities or promotions on a television program offer definite entertainment values and is, therefore, of benefit to the sponsor as well as the motion picture company.

Just how well this is handled is, of course, a primary factor and where motion picture stars or material are gracefully integrated into a program and put across with good showmanship, the entertainment value is that much greater. Unquestionably, the result is a mutually beneficial arrangement both to the sponsor and to ourselves.

Motion pictures and the atmosphere surrounding them and their stars are glamor and excitement *per se*. Advertisers of many products have long been turning to the movie stars for endorsement of their wares. Why? Because they are known, they are attractive and interesting, people react to them. In the same way the movie companies have been sought out by television, which is eager to use their properties and people on tv in order to lure viewers. And where do most of the big entertainers on television come from? Where else!

Whenever the movies participate in tv programs they always try to put their best foot forward and furnish the best entertainment possible. We feel we do a serious legitimate job of enhancing the entertainment values of a program, helping a sponsor get an audience for his program.

Tv seeks and needs what the movie makers can offer. A television program is *fortunate* if it can arrange a tie-up with a picture company. The whole thing is a beneficial, rewarding

arrangement all around—for television, for the advertiser, for us—and for the audience.

#### HOLLYWOOD GOOD FOR TV

By Ted Cott

General Manager  
Du Mont O&O Stations



Marriages are supposedly made in Heaven, but with the exception of the late *Bride and Groom*, have rarely been consummated on the television screen. A natural marriage that should and does take place, and with increasing frequency, is that of Hollywood and Television. If television is to reflect American living habits and interests, it can't avoid—and in fact, should seek out—a liaison with the film capital. And there's no reason why we shouldn't live happily ever after.

By its very nature, Hollywood provides material of top-grade entertainment value that is good for rating points—and what's good for sets-in-use is good for television. This, of course, brings up the basic problems of the all-too-often missing ingredient of editorial support. This points to all activities on the American scene. It seems to me that television should move even closer to this concept. The automobile show—with all the cars—could very well be a television annual feature. Television can be the great exhibition hall of the country. Certainly this is promotion, but it's over-all promotion that builds consumer interest. Instead of being *around* the corner, prosperity gets cornered when business booms. As a vital force in consumer spending—whether it be for cars, or soap or movies—tv should pitch in.

Apart from feeding the continuing tapework of interest, editorial support for responsible industries always pays off in advertising support. The newspapers have never lost and often gained by their editorial support pages which, having passed the test of public interest, breed circulation and advertising schedules.

Because the basic ingredient in its product is entertainment, Hollywood seems to get more than its share of promotion and support. But who's counting? ★★★

# WBNS

## radio spring-board to sales in Central Ohio

consistently

first choice

in the Columbus Market

20 top pulse

rated programs

day and night

CBS for CENTRAL OHIO

ASK  
JOHN BLAIR

**WBNS**  
radio  
COLUMBUS, OHIO



**On the  
line . . .  
a million dollars  
in the first  
three weeks!**

On June 12, NBC will present the special premiere broadcast of **MONITOR**.

But **MONITOR** has already arrived. In the three weeks since the rate-card was issued, *America's alertest advertiser and their agencies have rushed to invest more than \$1,000,000 in **MONITOR** with the first program almost a month away.*

For **MONITOR** is an unequalled opportunity to reach a huge *cumulative* audience at prices no national advertiser can afford to pass by. Wherever Americans go, **MONITOR** goes with them from 8 a.m. each Saturday until midnight Sunday — into living rooms, bedrooms and kitchens; at beaches, ball parks and summer camps; along the highways in 29,000,000 family cars.

Packed with forty hours of the most exciting and entertaining material that the full resources of NBC can provide, **MONITOR** has everything for everyone — new sounds in music, in news, in everyday living — even new sounds in



## The radio pattern of the future

oddities (the nation will hear a worm turn, an oyster laugh). MONITOR will take its listeners to the boulevards of Paris with Art Buchwald . . . an assault on the sound barrier with an Air Force jet pilot . . . the uncontrolled hilarity in a TV studio as the comedian warms up his audience . . . above all, to the raw, pulsing life of the unexpected news-break.

Even now, NBC Radio reaches half the families in the United States each weekend. MONITOR will bring in millions more, and keep their radios near them. And to take your message to these millions, MONITOR offers the most flexible plan in broadcasting history. You can buy one-minute announcements, 30-second announcements and 6-second "bill-boards," and you can buy them as you need them—on the entire network or on any or all of the five NBC-owned stations.

A special Introductory Dividend Plan gives you an extra bonus if you sign up now—value piled on value in the precedent-shattering pattern for radio's future.

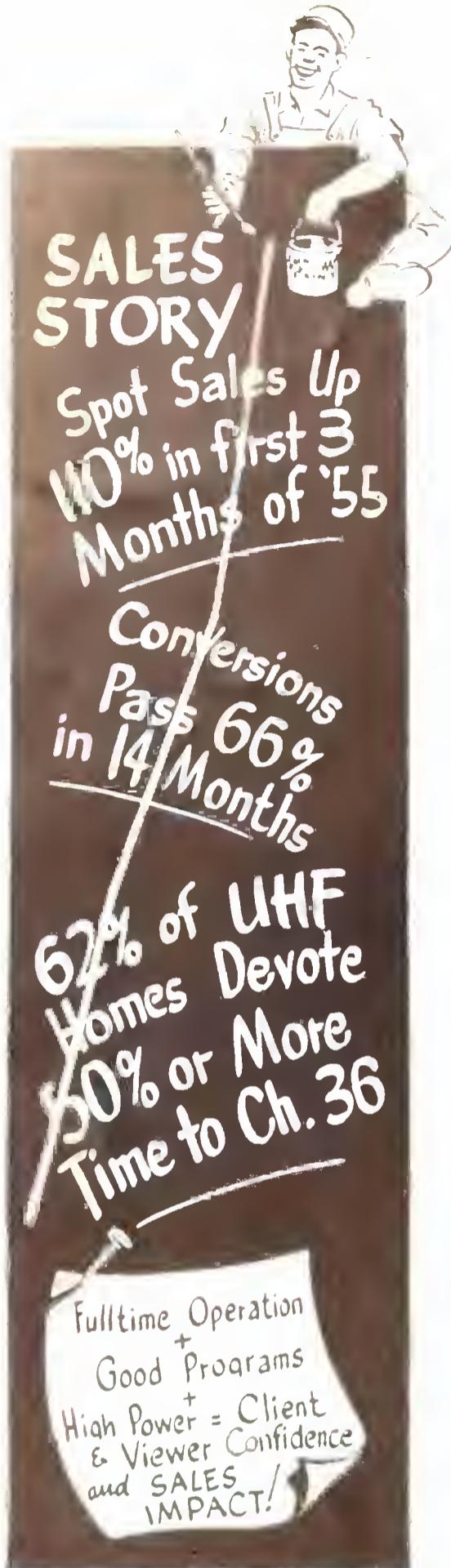
### These are some of the sponsors who have already put their money in MONITOR

American Motors Nash Division  
 Bendall Pontiac, Inc. Carter Products  
 Douglas Laboratories, Inc.  
 Food Fair Super Markets, Inc. (Washington, D. C.)  
 General Motors Corp., Chevrolet Division  
 Gruen Watch Company  
 Mid-Continent Petroleum Corp.  
 Philip Morris Inc.  
 Radio Corporation of America  
 Seaforth! Shulton, Inc.  
 Thomas J. Lipton, Inc. Western Union

### EXCITING THINGS ARE HAPPENING ON

**NBC Radio**

a service of 



DEC JAN FEB MAR

NBC ABC DUMONT

**WJHP-TV**

Channel 36

JACKSONVILLE,  
FLORIDA



**agency profile**

**Samuel H. Northerross**

V.p., television director  
William Esty Co., New York

"An agency shouldn't be in the business of producing tv shows or films," says Sam Northerross, William Esty Co.'s tv director.

Northerross, a North Carolinian without a drawl, is one of those former Chapel Hill men now in tv, who didn't set out to go into show business. At one time a country editor, he later worked with George Gallup in public opinion and audience measurement research for five years. He got into tv in 1949, when he joined Esty.

"When an agency gets into producing it gets involved in too many extraneous things, like real estate, unions. It's all expensive and alien to the agency business. This company prides itself on its stability, and we don't like to hire for 13-week cycles only. Besides," he added, "no agency can make money producing shows."

However, the matter of supervising show production, stressed Northerross, may well be among the most important functions of major radio-tv agencies today. William Esty Co., which is billing at the rate of \$26 million in tv alone this year, will be the agency supervising *The Colgate Comedy Hour* after 5 June.

"The producing company is York Pictures, owned partly by Paramount and Martin and Lewis," explained Northerross. "Next fall, the show will be entirely a variety show, with a continuous m.c., topical headline acts, to be directly competitive with Sullivan."

Will the m.c. be a newspaper personality?

"No. We're fairly well decided on an actor, one who's sufficiently mature to carry authority with the people in his business. We're also planning to put more stress (and money) on names than on production values."

Among the agency's other major tv clients are the R. J. Reynolds Tobacco Co., General Mills and P. Ballantine & Sons. Interesting is the changing pattern of cigarette advertising over network tv.

"There's been a tendency for cigarette companies to share sponsorship in order to get more reach. Our relinquishing part of *The Camel News Caravan* was the first step in that direction."

William Esty Co. currently has six network tv shows running for the three Reynolds cigarettes (Winstons, Camels, Cavaliers) and will add two new network properties in the fall.

Northerross, who lives in Connecticut with his wife and two daughters, has occasional twinges of nostalgia for the South. "Let's put it this way, I just hope my 17-year-old will go to Duke next fall." ★★★

# KLZ-TV is **STILL FIRST** in Denver

For the *third* \*consecutive time this year nationally recognized surveys show KLZ-TV as the *undisputed leader* in Denver's four-station market—and by a wide margin! The April ARB credits KLZ-TV with—

## 10 of the top 15 most-viewed programs in Denver—

- KLZ-TV has 7 of the top 10 multi-weekly programs—"Carl Akers' News" heads the list with a 18.2 rating of 10:00 p.m.
- Highest rated weather programs.
- Most total quarter-hour FIRSTS—Day and night.
- Most half-hour program FIRSTS—Day and night.
- Highest rated sports programs.

*In addition—and this is mighty important to you...*

## 9 OF THE TOP 10 SYNDICATED FILM PROGRAMS IN DENVER ARE ON KLZ-TV!

Here they are:

1st "Death Valley Days"	35.3—KLZ-TV	6th "City Detective"	23.3—KLZ-TV
2nd "Life of Riley"	34.7—KLZ-TV	7th "Annie Oakley"	23.1—Channel "B"
3rd "Studio 57"	33.7—KLZ-TV	8th "Liberace"	22.5—KLZ-TV
4th "I Led Three Lives"	28.5—KLZ-TV	9th "Stories of the Century"	22.3—KLZ-TV
5th "Mr. District Attorney"	26.9—KLZ-TV	10th "Victory at Sea"	21.7—KLZ-TV

The ten highest-rated syndicated film programs in Denver average 27.2. In New York the reported average is 12.7; Minneapolis-St. Paul, 22.2; Chicago, 21.7; Atlanta, 24.6; Boston, 25.8; Los Angeles, 18.9; Washington, D.C., 19.2; Cleveland, 24.6; and Dayton, 26.7.

Denver leads them all—even markets with only two stations.

The chances are **9 out of 10** that your program, too, will have a better viewing audience and do a better selling job on Channel 7! Sell the rich Denver market with Denver's television leader. Place your national spot program on KLZ-TV.

Write, wire or phone your Katz man or KLZ-TV sales today!

\*American Research Bureau—February and April, 1955—Pulse, January, 1955.

Represented nationally by The Katz Agency



Denver's Most Popular Television Station  
CBS TELEVISION NETWORK

Denver's Highest-Powered Television Station





#### THE UNIMPEACHABLE SOURCE

Started swearing early on a stack of Bibles. Tireless source of information ever since. In Washington today, however, listeners turn to WTOP Radio as their prime source of information. And they listen to such an extent that WTOP has the top-rated network and local news programs in Washington radio. In fact, WTOP is the only station with news programs that rank consistently in the Top Ten. No question that WTOP Radio can be your most reliable voice in Washington, too. We'll gladly give you details.

#### WTOP RADIO

Represented by R. Radio Spot Sales

## AGENCY AD LIBS



*(Continued from page 10)*

the more traditional, is way over the heads of the tv audience. The appeal it has is extremely limited and when a storyboard or a film commercial depicts people and things this way, I think the average viewer is either confused or repelled by it. As such, it creates animation which lacks identification for the viewer and his problem, something animation starts out lacking anyway. This drawing style replaces graphic demonstration and elucidation with a kind of satire. For this reason I have a feeling it is a technique which tends to destroy whatever message it tries to present.

I recall most vividly one of the first animated commercials I ever worked on. This took place some six or seven years ago and featured a product dispensed in taverns (which shall be nameless). The company prexy looked over the storyboards, his first experience if I remember rightly. He seemed to wince as he passed from picture to picture. "That bartender," he said, pointing to 50% of the frames. "Cute drawing, isn't it?" I said rather lamely.

"It's funny," he said.

I brightened. "Sure is," I said with enthusiasm.

"Bartenders all over town will think we're making monkeys of them," he replied. "Can't we make him look nicer?"

I tried to explain about animation and the fact that it had to have an element of caricature or it wouldn't be animation. I felt he was stuffy, unintelligent, narrow minded. But Mr. President was adamant.

And he was absolutely right. Just to be faithful to a technique, I was stupid enough to take a chance offending, by satirizing, the powerful few who dispense the product, . . . the very folks who could push competitors' products by a slight move of the hand.

As an arch foe of the whimsical and the clever-for-cleverness'-sake, I am now considered a tired old man by many of my confreres. While the description may be fitting, the symptom is not. ★ ★ ★

#### Letters to Bob Foreman are welcomed

*Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.*

# "That cat can't sing a note . . . I happen to know"

Stunts like this are good medicine for any show. They make a hit with TV audiences . . . particularly with the people in the know. (The dog is a ventriloquist.\* ) They create conversation . . . they attract customers. And they're easy, inexpensive to produce . . . when you **USE EASTMAN FILM.**

\* If you haven't heard story No. 662 about "the dog that was a ventriloquist," drop us a post card.

For complete information—what film to use, latest processing technics—write to:

**Motion-Picture Film Department  
EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

**East Coast Division**  
342 Madison Avenue  
New York 17, N.Y.

**Midwest Division**  
137 North Wabash Avenue  
Chicago 2, Illinois

**West Coast Division**  
6706 Santa Monica Blvd  
Hollywood 38, California

**or W. J. GERMAN, Inc.**

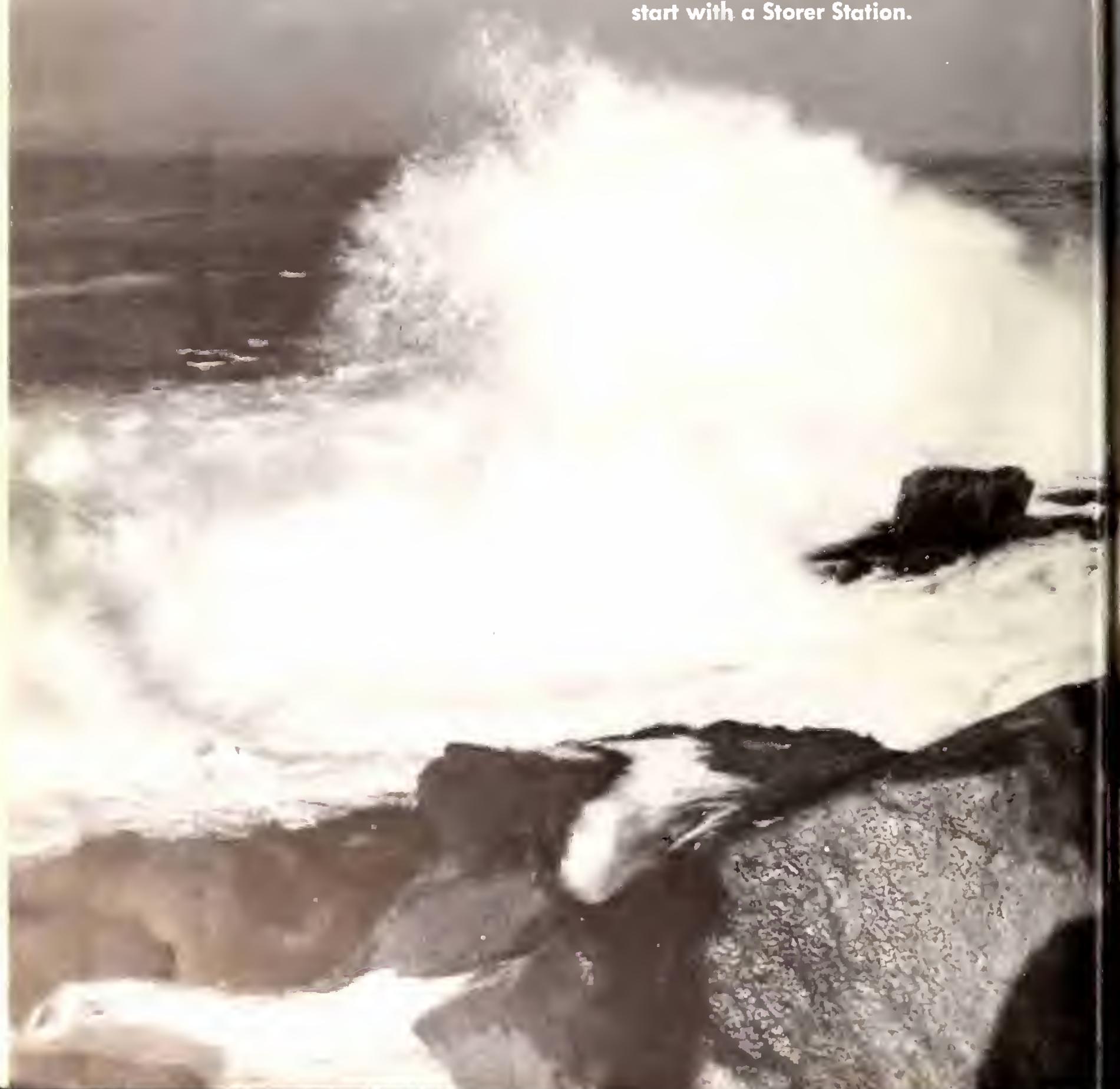
Agents for the sale and distribution of Eastman Professional Motion Picture Films  
Fort Lee, N.J.; Chicago, Ill.; Hollywood, California

# The first one wet the surface

Your first sales message, too, will  
make an impression . . . but constant  
repetition will wear away resistance.

To accelerate the action . . .

start with a Storer Station.





## STORER BROADCASTING COMPANY

### NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director	•	118 E. 57th St., New York 22, ELdorado 5-7690
BOB WOOD, Midwest National Sales Mgr.	•	230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
GAYLE V. GRUBB, Pac. Coast Nat'l Sales Mgr.	•	111 Sutter Bldg., San Francisco 4, Calif., WEst 1-2093



100 major advertisers  
are now using  
Spanish-Language radio...



Over 100 national and major regional advertisers use Spanish-language radio to sell the Mexican-Americans concentrated in the Southwestern United States. Among these Best Foods, Carnation, Cocomalt, General Foods, General Mills, Maine Sardines and others use the facilities of the TEXAS SPANISH LANGUAGE NETWORK.

The stations of the TSLN are all key full time Spanish stations in their area and offer advertisers a combined coverage of over 1,000,000 Spanish-speaking listeners.

## TEXAS SPANISH LANGUAGE NETWORK

KIWW            XEO-XEOR            XEJ  
San Antonio    Rio Grande    El Paso  
Valley  
Represented nationally by  
NATIONAL TIMES SALES  
New York • Chicago  
HARLAN G. OAKES & ASSOC.  
Los Angeles • San Francisco

# SPONSOR BACKSTAGE



(Continued from page 32)

About the time we were scrambling around London, Paris, Rome, Brussels, Rheims, Berlin, Frankfurt, Wiesbaden and many points north, east, south and west, tv was still just something a bunch of enterprising gents were trying to get off the ground. Radio had done and was doing a big, important job and piling up vast annual billings. Gleason was working around clubs, as was Berle, and Lueille Ball was making a picture now and then, opposite guys like Dick Powell. Nobody had ever heard of Paddy Chayefsky or Rod Serling, and Disney was happily minding his own theatrical motion picture business.

Maybe a week or so before we arrived in London the first atom bomb had been dropped on Hiroshima, and I'm sure nobody had any idea that Ralph Edwards would build a show on the grisly event a decade later. And Gen. Eisenhower was telling us at a session at his headquarters in Frankfurt that one of the biggest difficulties with the Russians was that, notwithstanding utilization of the finest interpreters available, the Russians still were often confused by what we were trying to say.

Ike told of a situation wherein it was proposed by the Americans that certain staging areas for our troops be set up in a sector of Berlin. Zhukov objected strenuously to this, and Ike got nowhere until he discovered that the Russian interpreter had given Zhukov the idea our troops wanted to put on theatrical presentations. The Russian idea was that we were planning propaganda entertainment. Just a misinterpretation of the word "staging."

British Broadcasting Corp. gents shuddered, 10 years ago, every time any of us mentioned commercial radio. And the French national network, Radio Diffusion Francais, was operating in a manner which caused us to refer to it as Radio Confusion Francais. We didn't realize it at the time, but the network was merely reflecting the general state of confusion in the nation—a condition which, lamentably, hasn't improved any since.

We were all at a party in the home of British producer Jack Hylton in London the night the Japanese surrendered, and as everywhere else in the world, there was much rejoicing. There was much talk about the bright new era into which we were sure to be heading. I guess it hasn't turned out to be that bright, but like I said in the beginning, we're all still here, and it could be a lot darker. ★★★

# with **WAVE**

**you don't buy the hen—**

## **YOU BUY THE EGGS!**

In Kentucky it *pays* to put all your eggs in one basket—in WAVE, the station that gives you exactly what you need, and at the right cost.

### **KENTUCKY'S MOST IMPORTANT MARKET**

WAVE's 59% BMB daytime area is almost a perfect duplication of the Louisville Trading Area, which accounts for 42.5% of Kentucky's *Net Effective Buying Income!*

### **BIG-LEAGUE PROGRAMMING—HIGH LISTENERSHIP**

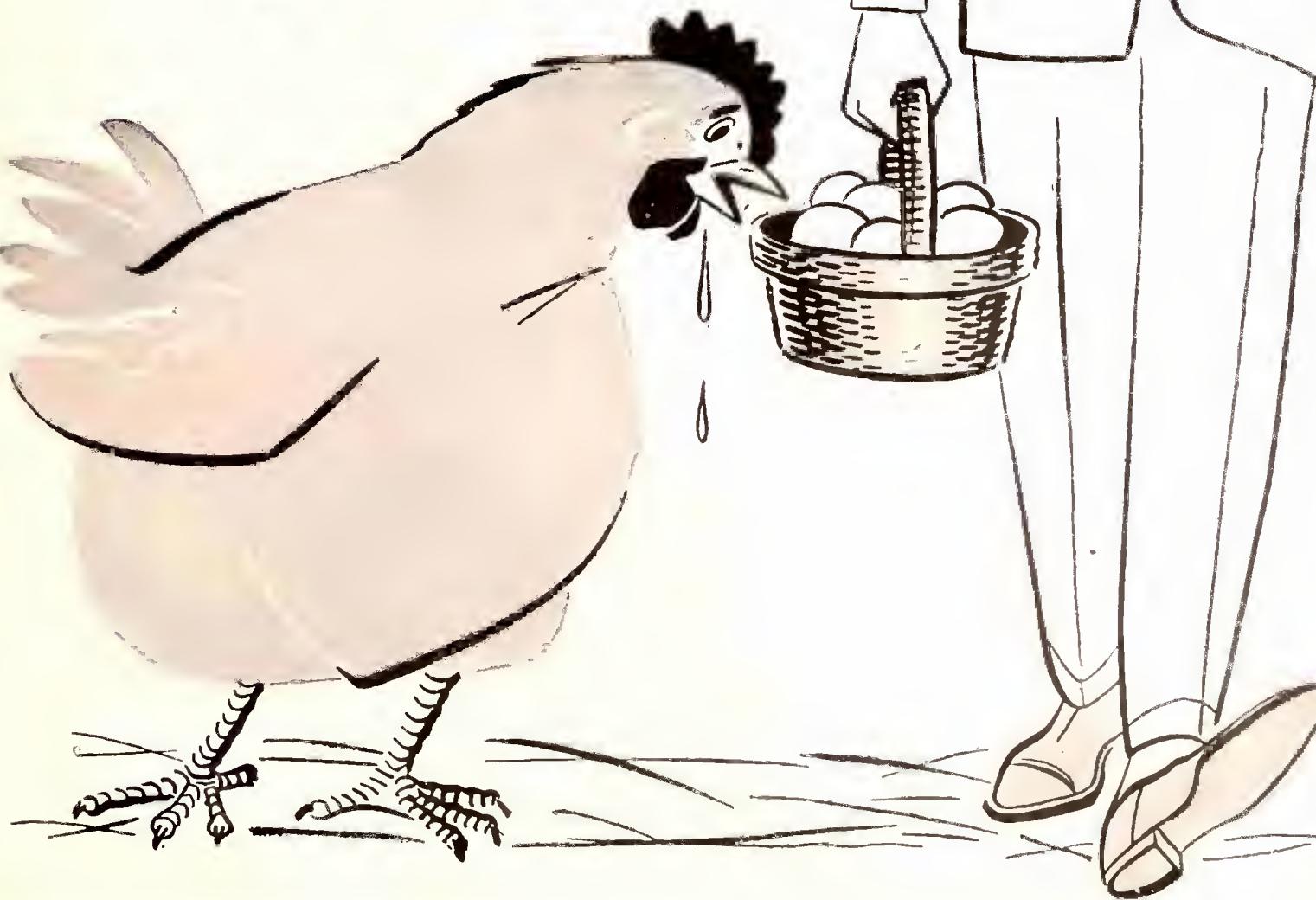
WAVE is the *only* NBC station between Cincinnati and the Mississippi River. Local programming is top-notch, too—we employ 62 people on radio alone, 44 of them solely for on-the-air activities.

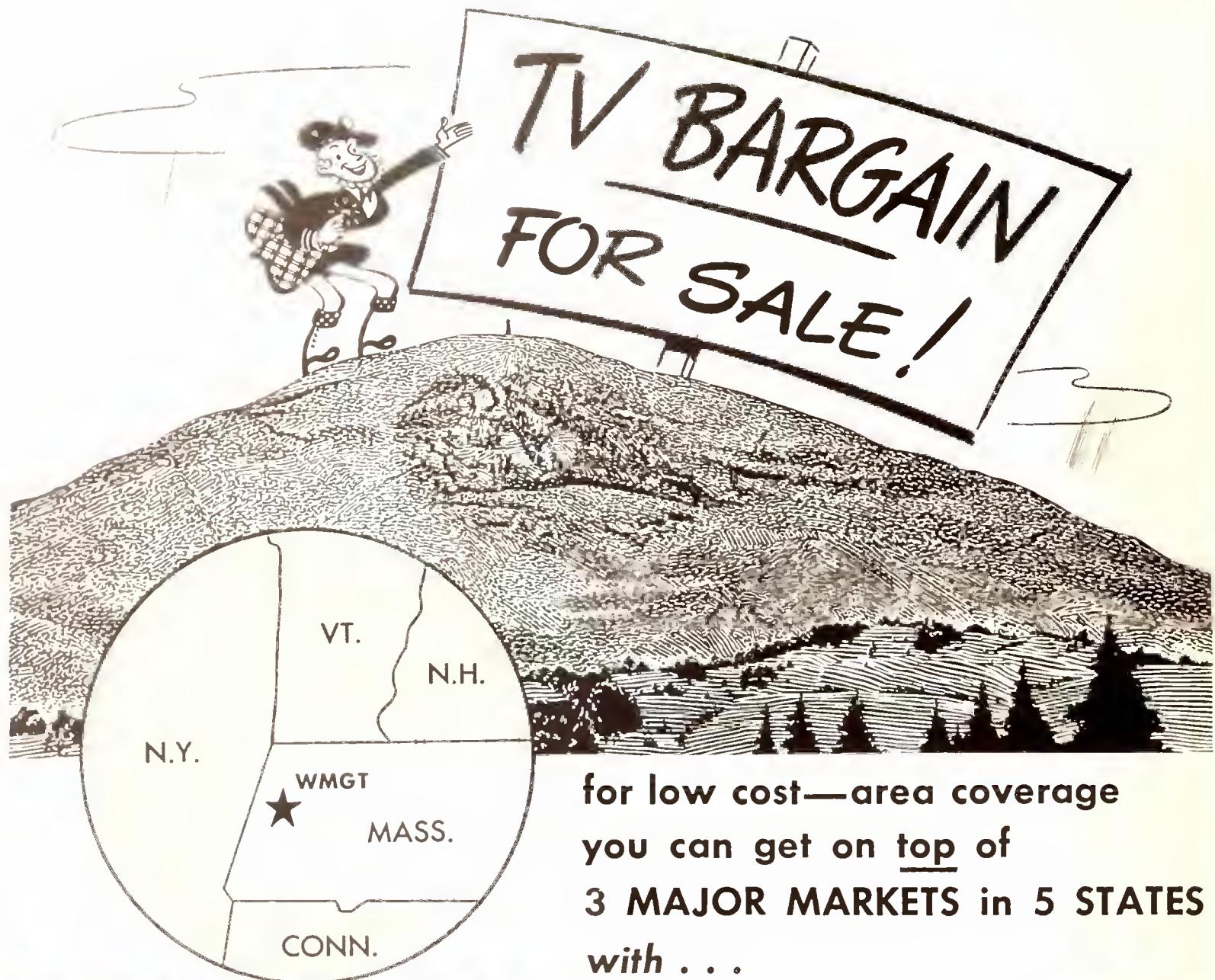
Don't buy the hen—buy the eggs. NBC Spot Sales has the figures.

**WAVE** • **5000 WATTS**  
**LOUISVILLE** • **NBC AFFILIATE**



**NBC SPOT SALES**  
National Representatives





for low cost—area coverage  
 you can get on top of  
**3 MAJOR MARKETS in 5 STATES**  
 with . . .

# WMGT CHANNEL 19

ON TOP OF MT. GREYLOCK, MASSACHUSETTS . 3700 FEET ABOVE SEA LEVEL

Here is a station for the buyer who has to stretch his TV dollar to the utmost and yet get solid coverage. WMGT is on top of famous Mt. Greylock 3,700 feet above sea level. Everywhere you look you see people—355,720 TV families—with money to spend! Albany and the Hudson Valley, Berkshire Hills and

Springfield and the Connecticut Valley are all effectively covered by the high and mighty WMGT transmitter. No other station can cover these 3 MAJOR markets in 5 states at such a low cost. Alert advertisers are discovering WMGT is the key link in their national merchandising plans.

**TOP TRANSMITTING SITE GIVES TOP AREA COVERAGE**

GREYLOCK BROADCASTING CO.  
 8 Bank Row • Pittsfield, Massachusetts  
 Represented by THE WALKER COMPANY

**Want to know more?**  
 WRITE TODAY FOR MARKET DATA FOLDER



AFFILIATED WITH A.B.C. and DuMont TV NETWORKS





*The BETTER THINGS in San Francisco*

# RICH LAND

... by cable car or tractor

Up California Street to the crest of fabulous Nob Hill, from there to the bountiful soil close at hand, a land rich in *all* the ingredients of trade has produced the West's most soundly prosperous metropolitan area, with a per-household spendable income of \$6,252.00... one of the nation's highest.

Rich land, this San Francisco market. Here 1,700,000 people owning 1,100,000 television sets (80% saturation) demand and can afford the better things.



No Northern California campaign is  
truly complete without...

**kPIX**  
CHANNEL 5  
SAN FRANCISCO, CALIFORNIA  
Affiliated with CBS Television Network  
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, Boston  
KYW • WPTZ, Philadelphia  
KOKA • KOKA-TV, Pittsburgh  
WOWD, Fort Wayne  
KEX, Portland  
Represented by Free & Peters, Inc.  
KPIX, San Francisco  
Represented by The Katz Agency

## THE P&G STORY

(Continued from page 39)

**Spot's job:** The impracticality of applying rigid formulas, P&G spokesmen point out, is obvious from the simple fact that 20 brands are currently using spot. Says A. N. Halverstadt, manager of the advertising production division: "Our brands vary from foods, to toothpaste to home permanents, as well as soaps. Within these groups there are marked individual brand differences. Some of our brands appeal basically to the housewife, others to additional groups such as working women and single girls. Some have an appeal for men, too. Furthermore, we use spot in several ways, not one."

Halverstadt defines the main job of spot for P&G as follows: "We employ spot primarily to build a new product until its distribution is national, at which time the national media of network television and radio take over the main burden."

But spot is also used by P&G, adds Halverstadt (1) to supplement network coverage; (2) to substitute for network coverage where net shows are dropped or are unavailable in specific markets; (3) to slug hard temporarily in selected markets; (4) to spread news of a product change.

Sometimes spot carries the ball alone; Lava Soap, for example, has no network outlets at all, but is riding a substantial spot budget. In March, it carried schedules on 49 stations. Last year it spent an estimated \$718,375 on spot tv, according to N. C. Rorabaugh, whose specific dollar figures for P&G brands are appearing here in print for the first time. Station schedules for 1951-5 are taken from the *Rorabaugh Report on Spot Television Advertising*. Although this article deals primarily with P&G's spot television, which takes an estimated 86% of the company's spot budget, it should be borne in mind that the same basic thinking is applied to spot radio; in radio P&G is after the same high coverage at low cost it seeks in tv.

The standard P&G product-building approach is divided into five stages:

**1. Product development period.** The trick is to come up with a product feature that can be promoted as offering something superior to your competitors' products. "This simply reflects the hard fact," a P&G marketing man told SPONSOR, "that unless you

have a point of superiority which appeals to the public, it is going to be mighty hard for you to carve out a position in an established market, or to build a business with any reasonable expenditure of funds." If necessary, the labs will work for a decade to get the product right for market. The case of Gleem is instructive. Reports the marketing man: "We preferred to wait for 10 years till we had the right product rather than enter a difficult market without a distinctive toothpaste." P&G had learned a sad lesson with a liquid dentifrice, Teel, developed just prior to the Second World War; it never quite got off the ground.

So important are special product features to advertising that the ad boys will sometimes go to the labs with requests to try to develop one or two that would make sensational copy.

**2. Consumer testing:** After the lab men feel that the job is close to completion, the consumer testing begins in earnest, aimed at finding out how homemakers in particular feel about the product—in the case of Gleem, color of paste and tube, flavor, foaming action. The "blind test" poses the P&G product against a competitor's without labels; the consumer is asked to use both and to report preferences at a later date. Perhaps a million interviews are conducted yearly. A company spokesman estimates that P&G itself conducts about 400,000 research interviews, of varying kinds, per year, and purchases about 600,000 more through outside firms.

Results are fed back to the labs and the advertising and marketing people. At this time, an advertising agency is brought in to work with the ad department in the development of marketing plans, including projection of volume, needed ad expenditures, copy approaches, couponing and other promotional plans.

**3. The test markets:** Once the overall promotional program is agreed on, it is carefully tested in a few markets. "The blind test is all very well," says a P&G man, "but you can still fall flat on your face, as has happened." He pointed specifically to Wandra, and Velvet, P&G beauty products that passed the blind test stage, but failed in market tests. The test market stage offers certain important advantages, says P&G:

- You have a chance to iron out any product bugs while your manufacturing and distribution are still very

small scale;

- You can test ad appeals;
- You can find out once and for all whether you really can do the expected volume job against the hard reality of competition.

P&G will use whatever local media will best fit its needs, but generally tends to favor the air media. Spot frequency varies according to estimated volume. A toothpaste has a larger potential market than a hand soap with a strong, but limited appeal for men, like Lava. Since the ad budget is figured on the basis of a "case rate," the larger volume item will naturally get the bigger funds, and the greater spot frequency. There is, in short, no theoretical figure for ideal frequency which P&G applies as a formula.

Frequency will vary with market, too. P&G's new fluoride toothpaste, Crest, is being market tested in three areas. In Rochester, the brand is running 23 announcements per week on three stations. In Portland, Ore., it is carrying eight announcements on one station. Back in the fall of 1946, when Tide opened the detergent era, spot radio was relied on with an average of 10 daytime and five nighttime announcements per week plus local cut-ins on two or three daytime serials. Tide's "creeping introduction" was a market-by-market growth starting with hard water areas.

**4. The intermediate stage.** Assuming success in the market-testing stage, the brand then begins its period of growth to national size. The "creeping" market-by-market process is employed because: (1) production facilities can be expanded by stages and keep pace with sales; (2) a key method in the whole product introduction program of P&G is sampling, and it takes time and manpower to do a job on a large scale.

During this period spot is primary. The ad budget increases steadily with market growth. Schedules are often quite heavy. P&G's new shortening, Flusso, is in this stage now. In January it carried schedules on 46 stations. Examples of spot frequency: Chicago, 37 announcements during one week on three stations; Rockford, in the same state, 18 announcements per week on two stations; Rochester, 19 announcements per week on three stations; Pittsburgh, 13 announcements on one station.

There is no time limit for this stage.

SPONSOR

... especially people  
like Miss Sydney Smith

Pretty as Springtime is WRCA's Miss Sydney Smith. And she's that rarest of women—the kind other women believe. That's why she keeps getting fan letters like this one from Leslie Dunier of the Emil Mogul advertising agency, for Ronzoni Macaroni Products:

*"It takes a minor miracle to get women to switch from one spaghetti to another. But I think that's what we've got in your commercials for Ronzoni. Your 'woman-to-woman' talk has the kind of believability that accomplishes selling miracles. We plan to be on BY-LINE for a long time."*

New York women listen regularly to BY-LINE WITH SYDNEY SMITH, 9:35 to 10:00 a.m. weekdays. And just as regularly they buy the varied products—food, drugs, appliances, even "the movie for tonight"—which Sydneu describes so warmly and persuasively.

To sell BIG in the nation's biggest market, it takes "counter intelligence"—a specialty of WRCA radio personalities, like Tex & Jinx, Al Collins, Jim Coy, and Jimmy Powers. And like Miss Sydney Smith.

**WRCA\*660**  
**NBC** Radio in New York  
Represented by NBC SPOT SALES  
NEW YORK • CHICAGO • DETROIT • CLEVELAND  
WASHINGTON • SAN FRANCISCO • LOS ANGELES  
CHARLOTTE\* • ATLANTA\* • DALLAS\*  
\*Bomer Lawrence Associates

people  
make  
the best  
salesmen

Gleem to just grew to national stature almost overnight. It was market tested in September of 1952, launched

the national buildup in 1953. National distribution was reached by February 1954. But Dreft, on the other hand, the first P&G detergent for fine laundering, was introduced as far back as 1935. For 12 years it remained in the intermediate spot stage, because it did so well in the hard water areas. It was not until after the Second World War that it went national.

**5. National distribution.** The achievement of national distribution is the signal for network coverage on television, radio, or both. These now become the main media, while spot takes on the role of supplement. Gleem toothpaste, for example, averaged about 20 tv announcements a week during its 1953-54 buildup. In 1954 alone Gleem spent an estimated \$4,031,069 in spot tv, which made it the top P&G spot spender. But while the brand was spending over a million dollars a quarter during the first three quarters of 1954, during the last quarter spot expenditure was cut almost in half. And although the station list of 145 compared favorable with the 143 in the first quarter of last year, frequency was down considerably. For example, in a market where Crest had 23 announcements, Gleem had four, where it had eight, Gleem had only two.

Gleem now has solid network tv exposure at night through *The Loretta Young Show*, NBC TV, and *The Jackie Gleason Show*, on CBS TV, in the daytime through *Search For Tomorrow* and *On Your Account*, CBS TV; on daytime radio through the CBS *Wendy Warren Show*.

Network coverage does not mean that spot disappears or becomes unimportant. Tide spent an estimated \$843,009 last year on spot tv, Ivory Snow \$116,761, Joy \$191,577, Shasta \$713,711, Ivory Flakes \$396,642.

Supplemental spot uses are considered highly important by P&G. Standard practice is to extend a campaign's reach by adding spot markets not covered by its network shows. Another favorite P&G practice is to substitute an equivalent spot campaign when a brand drops out of a network show for any reason. An equivalent spot tv campaign for a daytime serial which the brand sponsored two-and-a-half times per week would be about eight announcements a week during the daytime. Three-to-five 20-second announce-

ments in a market weekly are considered an approximate "equivalent" of a nighttime network tv show.

Special, short-term campaigns are used to recreate excitement about a product. Such campaigns can be quite heavy. Tide, for example, spent more than half a million dollars during the second quarter of 1954 on spot tv. Joy, Ivory Snow and Cheer were also very heavy during limited periods last year.

Spot is ideal, the company feels, for spreading product news. A current example is Dreft, now re-issued in a pink color. The momentous news is being purveyed through a powerful spot campaign. Total number of stations was 79 during March. In New York the barrage consisted of 52 announcements per week. In Los Angeles, the frequency was 17, in Washington, D. C., 16.

**Night or day?** P&G is commonly thought to have clear-cut feelings about nighttime and daytime television and radio. But its spot schedules, at least, show no over-all preference either way. During the last quarter of 1954, Tide spent almost twice as much in the daytime as at night, Cheer over three times as much, Joy about 12 times, Ivory Flakes four times. These products have a strong housewife appeal.

Lava Soap, on the other hand, aimed at men, put 93% of its spot tv budget for the period into nighttime.

Gleem Toothpaste, whose appeal is considered to extend to the entire family, put more than 96% of its fourth-quarter budget into nighttime. The company's new home permanent, Pim-It, put its entire spot budget into nighttime; the prospect is the working girl as well as the housewife. Similarly, Shasta Shampoo put 77% of its spot budget into nighttime.

But Ivory Snow, a washday product with an obvious housewife slant, put 78% of its spot budget into nighttime. And unlike Shasta Shampoo, P&G's Dreene Shampoo spent 89% of its spot budget during the day, and Prell Shampoo 75%.

If there is any company attitude toward day and night tv values as such, it is formulated in general terms only. Media Director Paul Huth characterizes the two time periods this way:

a. Nighttime gives you "reach," allows you to get to the largest numbers of people with your commercial message;

b. Daytime is most useful for "fre-

quency." Audiences may be smaller than at night but you can afford to hit them more often with your messages.

But these are useful concepts only when applied flexibly, Huth cautions. In the specific market situation your actual purchase may not follow the rule at all.

**The competitive situation:** "Sometimes," a rep told SPONSOR, "P&G buys considerably above a \$2.00 cost-per-1,000. But why, I haven't the slightest idea."

An observer close to the soap companies offers the following interpretation: The big soap outfits view their own ad campaigns in relation to those of the competition. It is not enough, for example, for P&G to know that in a given market Tide is reaching X number of people with Y number of commercial messages a week or month. Just as important is the commercial frequency of Colgate's FAB, Lever's Rins, Monsanto's All. (Last year, incidentally, All topped the list of packaged-soap and detergent spot tv brands, spending an estimated \$863,717.)

The consumer is exposed to all the campaigns, goes the explanation, and P&G must watch closely lest the commercial *impact* of its messages be diluted because of the total ad barrage. It must be certain that proportionately, the schedules for its brands are strong enough to achieve satisfactory impact despite the competition.

**Agency role in spot:** P&G says it relies heavily on its agencies for planning and execution of spot campaigns, as it does for all other phases of its ad operation. All plans are developed through agency presentations. The system works this way:

The agency prepares a presentation covering these points:

1. The campaign budget;
2. The market list;
3. The expected average frequency of the spot campaign;
4. The average rating and cost-per-1,000 aim.

Specific station lists or availabilities are not included.

The P&G media hawks go through the presentation thoroughly, check it for facts and logic. Once client approval is obtained, the agency time buying department goes to work. From this point on, the agency is free to exercise its own judgement in making the best purchases possible.

After the purchasing is completed, the agency sends a report to P&G's media department. Now the slide rules come out, and the media men go over the agency's purchases with a careful eye. They check to determine whether the agency has delivered as promised, whether the achieved cost-per-1,000 and rating average bears any resemblance to that talked about in the agency presentation.

This two-time check keeps agency timebuyers on their toes. It is obvious why P&G timebuyers are tough buyers. They have to be. They know they have to be able to justify with sound reasons any purchase they make. How well ingrained P&G thinking is, is indicated by one timebuyer's claim that the client has never questioned any of his buys!

P&G feels that it makes sense for all the agencies and themselves to use one tv-set count. This is arrived at through regular meetings of agencies and client, who all pool their research resources. The figures are used then as the base against which to calculate cost-per-1,000.

It makes sense, too, the company feels, for all to use the same ratings. At the present time ARB is the standard in spot television.

This system, incidentally, often creates confusion among reps who operate with other rating services, since contradictions between different ratings are common.

**Maximum discounts:** Since discounts are figured for accounts rather than brands or agencies, maximum frequency discounts are the rule for P&G, even where a brand buys a light schedule. In practice this means that P&G buys time more cheaply than many others.

P&G, incidentally, is credited with having done much to bring about the present discount structure because of its consistently huge volume.

Tied in with this is the "exchange" benefit brands enjoy with regard to spot. An agency may call another with a request for a loan of part of a particular station schedule for a short period. Each agency, moreover, will inform the others when time periods are being dropped so that company brands can have first crack at them.

**Spot's future:** Spot seems clearly slated for important roles in P&G's future air activity. Already, the first

quarter of 1955 shows a spot tv increase over the comparable period last year. There are signs, and strong ones, that spot radio may soon loom large in P&G schedules.

The clue to P&G's future media plans lies in this concern with numbers. The lack of any true program philosophy in the current nighttime P&G tv picture—as explained in part one—is a sign that the slide-rule policy is growing stronger rather than weaker. The implications are clear, and are confirmed by Procter & Gamble: The media which can demonstrate their ability to deliver maximum audiences at low cost per ad impression will win the P&G business. The others will vanish from the company's ad schedules, or very nearly. Numbers, not sentiment, will prevail in the end.

Nowhere is the "numbers" story more at issue today than in daytime network television and radio, in both of which P&G is today a major biller—approximately \$17,000,000 in daytime tv, \$11,300,000 in daytime radio. This month the network contracts are up for renewal. Part three of this series next issue will explore the company's thinking on network television and radio. Part four will deal with the advertising structure of P&G and relations with its agencies.

In the meantime, after all this talk of slide rules, what is P&G going to do about SPONSOR's disquieting discovery that there are P&G timebuyers who don't even know how to use the things? ★★★

## 40 E. 49TH ST. (Continued from page 16)

### WHAT ABOUT THE SPONSOR?

I have read and re-read with great interest "Radio-Merchandising: do you ask too much?" which appeared in the 7 March issue of SPONSOR.

First, only the views of large station operations were mentioned on the side of radio. Secondly, we at WCSC have only recently re-organized and enlarged our promotion-merchandising department for radio and tv and are vitally interested in this issue.

It seems to me that both "buyers" and "sellers" have the wrong viewpoint on radio merchandising. I realize I have just stepped out on the tip edge of a very long limb. It would seem that "buyers" work merchandising for what can be had and "sellers"

consider themselves being had. Neither side seems to have given the *real* buyer, the sponsor, much thought.

When you stop to buy a hot dog, the smart hot dog stand operator will add relish to the hot dog, mustard and bun. He charges nothing for this addition. If the customer wants cheese and onions added, he usually has to pay extra. He expects to. Now, I don't believe the customer goes back again and again to that same hot dog stand because he gets the relish free. He goes back because the hot dog tastes *better*. Paralleling that, it would seem this should be the attitude of radio and agency people concerning radio merchandising.

We at WCSC, realizing that all things worthwhile change with changing circumstances, feel that it is now necessary to offer an entire selling package when we offer a spot schedule or program for sale. No longer is it enough to merely put the commercial on the air and forget it. That's selling the sponsor short—and ourselves too. His success is ours. We feel that we must make sure distributors and dealers are aware of this advertising dollar being spent in their behalf.

There seems to be a prevailing fear that by and by merchandising will "wag" radio. I think this attitude in itself is selling the selling power of radio short. Radio is far too powerful a selling medium to stand in the shadow of any "Plus Service" it might offer.

But, this I believe—no one to my knowledge has really given the types of merchandising we could be doing proper thought. At least I have seen no evidence of this thought. Day after day I receive stereotyped letters from agencies each asking for exactly the same types of merchandising. It just doesn't make sense to assume that the merchandising plan which will bring results for one sponsor will bring results for them all. Perhaps the agencies feel we at the station level should be the ones to do the creative thinking in this line. I feel they are the ones who are closest to the advertiser and his product. They sit in on all the preliminary planning and conferences and they follow through on these plans. The agencies should be leading the way. . . .

ANNIE LEE SMALL  
Promotion-Merchandising Mgr.,  
WCSC, R&TV, Charleston, S.C.

## ORANGE JUICE

(Continued from page 51)

"We feel that a strong local personality with his own following in a market can do a far better job of promoting a new product than recorded announcements," Joan Stark told SPONSOR. "And to get the full benefit of the local talent making the pitch, we send along only 'suggested' copy and a fact sheet about Golden Gift, so that the talent can give the commercial in his own way."

GG prefers early-morning and mid-day radio shows. In New York, for example, GG buys 12 minute announcements weekly in WNEW's *Klavan and Finch*, Mondays through Saturdays 6:00-9:30 a.m., and 25 in WMGM's *Ted Brown Show*, Mondays through Saturdays 7:00-10:00 a.m. Cleveland, one of Golden Gift's 100% radio markets, hears some 27 to 30 GG announcements weekly. Starting in April, Golden Gift advertises on four Cleveland stations. It uses Bill Randle, a d.j., on 2:00-6:00 p.m. over WERE, a 5 kw.

music, news and sports independent; *The Morning Man Show*, with d.j. Bill Gordon, 8:00-9:00 a.m., over WHK, the 5 kw. MBS affiliate; *A la Carson*, 7:45-8:30 a.m., plus two 20-second announcements preceding *Breakfast Club* over WJW, the 5 kw. ABC affiliate; Bill Mayer's 1:00-3:15 p.m. d.j. show plus two announcements in *Woman's Club of the Air*, 12:15-1:00 p.m. over WTAM, the 50 kw. NBC affiliate.

"We always have our stations contact the Golden Gift distributor in the area," Joan Stark continued. "In that way, the distributor can help with suggestions for merchandising and mailings. Many of the stations send out mailings to retailers over the talents' name, mentioning how they support the product. By the same token, we ask the distributor to keep the talent on shows we participate in supplied with our product."

While Golden Gift has not had time to make actual consumer tests to gauge the results of its radio advertising, reaction from retailers, distributors and the trade in general has indicated to the firm's satisfaction that its radio strategy is effective.

Currently, Golden Gift also has tv advertising in some 15 markets, although the company is switching to radio in some markets. With tv, Golden Gift usually aims at children between ages four and 10, on the premise that a word from them will send mama to the nearest grocery store.

"Those little arm-twisters get their way," says Bob Young, himself father of three.

To reach this age group, Joan Stark buys minute announcements in children's shows between 4:30 and 6:30 p.m., at a rate of some 10 or more announcements per market. Though the lead-in to the minute film commercials may be an animated jingle, the commercial itself shows a housewife squeezing oranges in her kitchen, giving up, and pouring a full glass out of a container of Golden Gift instead.

The major stress in all Golden Gift commercials is based upon two major concepts: (1) it's far more convenient to pour o.j. out of a container than to have to mix it with water as you must with the concentrates or have the mess of pulps and rind from squeezing oranges yourself; (2) it's now possible to have healthful "grove-fresh orange juice, from 100% Florida-fresh tree-ripened oranges."

About three months ago Golden Gift

## SEVERAL HUNDRED CASES PLUS SALES DUE TO KXLY-TV

KXLY-TV's powerful merchandising has never failed to produce substantial gains in sales immediately. It's FREE to qualified advertisers.

(We quote)

"I have certainly been impressed with the results that were obtained from that part of your merchandising promotion which you call "Telemarket." With our schedule on your "What's Cooking" program, we were very interested in using your "Telemarket" promotion on our Blue Plate Medium Cleaned Shrimp. As a result of this promotion, we not only received an outstanding ad from I. G. A. Headquarters in Spokane, but it did get the majority of I. G. A. Stores behind your "Telemarket" tie-in and the results were several hundred cases of our Medium Cleaned Blue Plate Shrimp sold above and beyond the normal movement.

Very truly yours,

(Signed) Wright Dearborn  
C. S. Graham & Company

Available at a discount  
when purchased in conjunction  
with the KXLY-TV newscast





#### **READY FOR DELIVERY**

.... the half of Indiana which accounts for \$2,478,295,000 in retail sales. Only one station delivers it. For the greatest coverage in Indiana select

#### **WFBM-TV INDIANAPOLIS**

Represented Nationally by the Katz Agency  
Affiliated with WFBM-Radio, WOOD-AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis-St. Paul.

bit of difficulty with the Florida Citrus Commission, state trade control board of orange growers, over GG's labeling of its cartons. Golden Gift orange juice, extracted fresh in the firm's Deland, Fla., plant, is then "irradiated" with an ultra-violet process invented by Dr. Sperti, to preserve the juice longer from deterioration. About three months ago, the Florida Citrus Commission decreed that any juice that was processed in any way beyond just being squeezed could not be labeled "fresh." On 15 May Golden Gift came out with new containers, marked "100% pure Florida orange juice (fresh flavor lasts days in your refrigerator)."

The Florida Citrus Commission ruling does not apply to GG's advertising; however, Golden Gift has avoided stressing the word "fresh" in its copy. Essentially the question boils down to this: How do you define "fresh" juice? Does it mean "fresh" when poured into the container, or still "fresh" when it reaches the consumer? Golden Gift maintains that the latter is the valid definition—one that its product conforms with.

Like any new product, Golden Gift is being looked over with eagle eyes by

★ ★ ★ ★ ★ ★ ★ ★  
• Would anything the public wanted to see remain free if it could be sold for a higher price? These . . . program entrepreneurs are free agents and are not subject to regulation by any governmental authority. They can sell their wares where they please. In the end all the desirable programs will be on a pay-as-you-see basis. Free television and coin-box television cannot co-exist. One must drive out the other in order to survive.\*\*

ALFRED STARR  
Co-Chairman, Committee Against  
Pay-As-You-See TV

★ ★ ★ ★ ★ ★ ★ ★

its competitors—not only other "fresh" juice producers, but makers of canned juice and concentrates. GG's main competitors in the "fresh" juice line are Tropicana and Orange Blossom, both with more limited distribution than Golden Gift's.

Tropicana's process for keeping the juice fresh is one of heating and then chilling. Orange Blossom doesn't do anything but extract the juice, pour it into containers and ship it as fast as can be to the market, coded for four-day store sales. Both companies have

been pushing distribution into new areas: both began their big drive in fall 1954. Orange Blossom, distributed by the Borden Co. outside of Florida, is principally an East Coast product, but is looking into the Chicago market now. Neither company has done any radio or tv advertising, except for small-scale Florida ventures. Orange Blossom's advertising is being handled by Al Paul Lefton agency, with Walter Young as account supervisor.

Golden Gift is having slight agency difficulties itself right at the moment. The major problem is the fact that Harris & Whitebrook, currently handling the account, is a Miami shop, with a staff of only one in New York, namely Media Director Joan Stark. With the rapid growth of the account it has become apparent to the client that he will need more services than this small agency can provide.

The recent boom of the fresh juice industry may eventually revolutionize methods of distribution of canned and frozen concentrates. At this point, however, the fresh or chilled juices form but a tiny part of the orange juice production over-all. Orange growers estimate that orange juice

## Strong pull



... keeps viewers tuned to

# KMJ-TV

FRESNO, CALIFORNIA • CHANNEL 24

NBC and CBS affiliate

**the San Joaquin Valley's  
FIRST TV station in...**

**POWER** now 447,000 watts.

**RECEPTION** Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.

**RATINGS** KMJ-TV carries 20 out of the 25 top-rated nighttime programs in the Fresno area (ARB report, Oct. '54).

**COLOR** KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

*Paul H. Raymer, National Representative*

**SPONSOR**

production in the 1954-1955 season will break down as follows, in millions of gallons: concentrates, 280; canned juice, 61.1; fresh or chilled, 8.7. The 8.7 million gallons, however, represent a hefty jump the fresh juice people took over 1953-1954's 1.5 million gallons. Golden Gift says it is the biggest fresh juice company—claims 80% of the fresh juice sales volume.

If it's the biggest of the fresh juice firms, Golden Gift is also the newest. Bob Young, then at William Esty agency, stumbled upon the product a couple of years ago, took up the idea with Bob Stivers, then at Hilton & Riggio, and the two men decided to quit the agency business and become clients. Together with Andrew Young, now president of the firm, they bought into Golden Gift, embarked on a program of intensive promotion. Other officers in the firm are Hobart A. H. Cook, v.p. in charge of engineering and research; S. P. Cole, v.p. in charge of production and purchasing.

Bob Young sets the advertising budget per market according to the potential of the distributor in that market. Actually, he likes a start with a 12,000 quarts weekly minimum, evaluates the distributor within a matter of weeks. "If a market can absorb a few hundred thousand quarts a week, it'll get to that level within four to six weeks," Young told SPONSOR. Therefore, the big advertising push comes in the first month of distribution, sometimes levels off slightly thereafter. (For profile of Bob Young, see SPONSOR, 2 May 1955, page 126.)

Golden Gift has two major sales problems: (1) pricing; (2) seasonal curves.

The pricing problem in itself is a two-fold one. First of all, Golden Gift's price to distributors is 20c a quart. However, that doesn't mean that there's one price nationally on the retail level. Various factors tend toward an uneven price structure: distributors in some markets operate more cheaply than others. In some markets, union demands drive up prices. At any rate, on the average the retail sales price varies between 32c and 35c, with a penny or so added in case of home deliveries.

The concentrates on the whole are cheaper than fresh juices. They're selling around 30c to 35c for a can which makes three pints. Golden Gift is now coming out with a pint size priced

around 18c. to be more competitive with the concentrates.

"I don't feel that we're selling so much against the concentrates, however," says Bob Young. "Actually, we're a substitute for home-squeezed orange juice. Of course, the concentrates increased the market immeasurably when they began their advertising drives 10 years ago, and we're benefiting from that enlarged market too."

Nor have the fresh juices taken business from the concentrates judging from concentrate production figures. From fall through 23 April 1955, production of concentrates is 14% ahead of last year's, despite the fact that it's the season during which the fresh orange juice people invaded the market en masse. In terms of boxes (or crates) of oranges used, the latest figures are: concentrate, 30.9 million; canned, 9.5 million; chilled or fresh, 1.5 million. Canned juices are 2% down from last year.

The summer months present something of a problem for the fresh juice people. Juice oranges come predominantly from Florida (California's Sun-kist are currently squeezed and distributed mainly in California). The Florida oranges fall into three categories, with the following maturing dates: Hamlin in October and November; Parson Brown & Pineapple in December, January, February; Valencia in March, April, May and June. During the off-season, Golden Gift is forced to mix its fresh juice with concentrates and change its label.

Actually, Golden Gift advertises on a 52-week basis, although time is bought in 13-week cycles with the usual two-week cancellation clause. However, the brunt of GG's advertising comes not during the summer months, when juice drinking stays on a high level anyhow, but during the remainder of the year.

Golden Gift isn't resting on its laurels (and a 1.300% sales boost in seven months makes for nice laurels). Instead the firm has already introduced a fresh grapefruit juice in containers, is considering tomato juice and fresh fruit salad as well. Grapefruit, of course, is harvested in the season after oranges—therefore may help bridge the off-season gap.

"But even without additions to our line, we're looking forward to a 20 to 30% sales increase in the fall," concluded Bob Young. ★ ★ ★

# ROMERO OWNS SAN FRANCISCO ...JUST LOOK AT THIS RATING REPORT

In San Francisco, says ARB, Cesar Romero's new TV hit, **Passport to Danger**, dominates its time period ... as it has from the first night it went on the air! Rating is high, share of audience a whopping 75.5%, and going up.

Now we know this show is "hot"! Top markets are going fast, but some are still available ... if you hurry

**CESAR ROMERO**, starring in . . .



## PASSPORT

## TO DANGER

produced by  
Hal Roach, Jr.

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

ABC FILM  
SYNDICATION, INC.  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



Want a "sell-out" audience for your TV dollars? Then, it's time for a quick-change to WJAC-TV, the 1 station with a buying-minded audience in 3 Southwestern Pennsylvania markets! Hooper rates WJAC-TV:

**FIRST** in Johnstown  
(a 2-station market)

**SECOND** in Pittsburgh  
(a 3-station market)

**FIRST** in Altoona  
(a 2-station market)

"Just the ticket" for sure sales is this 1 buy that covers 3 . . .



Ask your KATZ man for full details!

## SPOT RADIO

(Continued from page 43)

spot radio reporting service that would compare to Rorabaugh's virtually-complete *Report on Spot Television*? Or, to PIB figures for networks and ANPA figures for newspapers?

It is, and it isn't. As SPONSOR went to press, there were still a few streaks of light on an otherwise overcast research horizon:

- *Station Representatives Association*: Reps are keenly aware of the value of a periodic report on who buys what in spot radio. "It would enable spot executives to chart industry trends in various advertising categories. And, it would give the higher echelons of advertiser management a guide to meeting their competitors' spending," said SRA Managing Director Tom Flanagan, due soon to retire.

Thus it's no surprise that SRA's Research Committee, headed by Blair V.p. and Research Director Ward Dorrill, has been discussing ways and means of organizing a spot radio reporting service for some time. There's a precedent for it, too; several years ago, reps reported monthly spot radio figures to a central bureau for a season or two. The project was finally dropped; too much paperwork, reps recall.

One plan under discussion is to revive the rep reporting procedure among SRA members. As projected, the SRA members who handle by SPONSOR's estimate at least 70% of the total annual dollar volume of national spot would each tabulate their monthly billings and report it to a central source for compilation.

"It would be a lot of work, but it might be well worth it. Measuring spot radio at this level could be a lot easier and more accurate than trying to index it after it has spread out to 2,700 U.S. radio outlets," said another Blair v.p., Wells Barnett.

- *Radio Advertising Bureau*: Among the industry groups long in favor of a spot reporting service has been the RAB. Prior to the start of the Boerst-Rorabaugh plans, RAB had a scheme of its own in the discussion stage. According to RAB sources, it was to have been a combination of data gathered from several sources -clients, agencies and stations.

With the demise of *Spot Radio Register*, and with nothing definite on the future of the SRA's plans, RAB is now

thinking of reviving its project.

"We get calls from agencies and advertisers at the rate of three or four every week asking us 'What is our competition buying in spot radio?'" said RAB's Norman Nelson. "Even if we couldn't get our information to as fine a point as reporting on the spot radio activity of individual brands, it would still be helpful just to have total expenditure figures by categories."

- *Other firms*: Other research sources, actual or potential, of spot radio expenditure data are largely marking time.

A. C. Nielsen, which had an option to buy a monitoring service, Broadcast Advertisers Reports, has let the option lapse and has no immediate plans for entering the spot radio reporting field. Nielsen, however, made a recent contribution in a related spot field. On a contract basis with Free & Peters rep firm, Nielsen prepared a cost-and-coverage spot radio "cost estimator" (see story last issue) with which manage-

★ ★ ★ ★ ★ ★ ★ ★ ★  
"Raising the sights in advertising today . . . means fighting mediocrity in every one of the diabolical forms in which it can present itself. It means that in our praiseworthy zeal to defend the common man we must cease to deify him. It means we must stop confusing what will be accepted with what will be remembered. It means that we must once again begin to accept the individual for what he himself can accomplish — not only as an anonymous camouflaged member of a group."

LUCILLE GOOLD

Vice President

Ogilvy, Benson & Mather

★ ★ ★ ★ ★ ★ ★ ★ ★  
ment-level admen can make rapid-fire price estimates.

Pulse and Hooper, both of which have discussed the idea of evolving special ratings and activity reports of leading spot radio data, haven't gone beyond that stage.

The biggest spot radio monitoring services BAR, Radio Reports, Marie C. Longstreet—are still very active, but their work is on a custom basis for individual agencies and advertisers and none told SPONSOR they anticipated issuing any sort of general industry report.

Meanwhile, the spot radio research gap is still being filled slowly and laboriously at these levels:

1. *Corporation management*: Spot radio isn't always clearly understood, appreciated or evaluated properly even by those very companies who are its biggest customers. To many an execu-

tive v.p. or board chairman of large U.S. advertisers, "spot radio" conjures up a vision of the B-U-L-O-V-A time signals of 20 years ago; the word "radio" conjures up a picture of a medium on the downgrade.

In the case of spot radio, which has grown noticeably despite television (up 37% between 1947 and 1953), this isn't at all correct.

Since spot radio proponents, unlike those of tv or network radio, do not have a guilt-edge activity roster of big clients using spot radio, they do the best they can. SRA and RAB executives who call on top executives (see picture, page 42) use the best industry-gathered estimates they can to show spot radio's true size.

"They are usually an eye-opener to top management," said the radio sales manager of a major New York rep firm. "But we still need more evidence that the spot radio medium is really

★ ★ ★ ★ ★ ★ ★  
"To subscribe to the expert-sounding theory that radio is doomed because it competes simultaneously for the same audience with television is as erroneous as to predict that the wristwatch business is doomed because it on some occasions competes simultaneously with the clock on the living room mantel. The wristwatch, like the new-function radio medium, fills a very real personal need in a very busy and fast-moving American economy and society."

JOHN KAROL  
V.P. in Charge of Network Sales  
CBS Radio

★ ★ ★ ★ ★ ★ ★

going places. We still need the 'endorsement' quality in our selling that comes from naming the big advertisers who use the medium."

2. *Advertising agencies*: Agencymen have a lot less trouble than do many businessmen in understanding the size, scope and flexibility of spot radio.

But that doesn't make any easier the problem of finding the answer to the perennial \$64 question, "Who's buying what and where?" in spot radio.

Accordingly, timebuyers and media executives at top agencies are forced back on an undercover system that involves periodically surveying the following sources: (1) reps, usually by telephone or personal query; (2) stations, usually by questionnaires in batches of as many as 1,000 each quarter; (3) monitor services, usually to check on special activity of a competitor in a test market; (4) checking all available trade sources, such as Boerst's *Spot Radio Report*, the trade associa-

tions, and the trade press.

At best, all of these measures above are stop-gap.

What's needed, and needed quickly, is a full-scale spot radio report which shows periodically the products using spot radio, the stations used by each product, the type of spot purchase, the frequency of advertising, and the day segment used.

This, in turn, would give advertisers, agencies and radio salesmen a basis for expenditure data by product and industry, breakdowns by markets, tabulations by geographical areas or by seasons, and general spot radio industry trends. The box on page 43 highlights just such a need by showing some typical individual cases.

Anybody who is willing to tackle the assignment — and admittedly it's a tough one — will at least have the co-operation, and thanks, of a large segment of the advertising industry.

\* \* \*

Earlier SPONSOR articles on the spot radio data gathering problem include:

*Spot radio spending: out in the open in '55?* (10 January 1955, p. 42).

*Year-end Report: Spot Radio* (27 December 1954, p. 88).

*Spot radio's time of decision* (1 November 1954, p. 29).

*5 big needs in spot radio* (4 October 1954, p. 29).

*Spot radio is bigger than you think* (9 August 1954, p. 31).

*They're lifting the spot radio veil* (4 June 1951, p. 36). ★ ★ ★

## HOMESTEAD—AUTOS

(Continued from page 53)

Lande. "It also has a very slight tremor plus a touch of a Vermont accent which makes the whole commercial a very real and very dramatic reading."

The Ma Levin campaign for Homestead started at the end of August 1954. The starting schedule was a heavy 106 announcements a week divided among four Boston stations — 40 on WCOP, 30 on WVDA, 18 each on WHDH and WORL. The bulk of the announcements were placed in the driving-to-work and driving-back-home times of the day — in the morning between 6:30 and 8:30 a.m., and in the late afternoon between 4:00 and 6:00 p.m. This audience of car owners, it was felt, would be the best prospects for Homestead, and the fact that the

# ROMERO RATES HIGH... HITS 34.3 IN FIRST MILWAUKEE RATING

In city after city, ARB\* reports **PASSPORT TO DANGER** is hot... and getting hotter! For example:

15.1 in San Francisco, with a 75.5% share-of-audience!

18.1 in Cincinnati, with a 36.7% share-of-audience!

**34.3 in Milwaukee, with a 64.6% share-of-audience!**

37.0 in Jacksonville, with a whopping 86.7% share!

43.3 in Pittsburgh, with a 68.9% share!

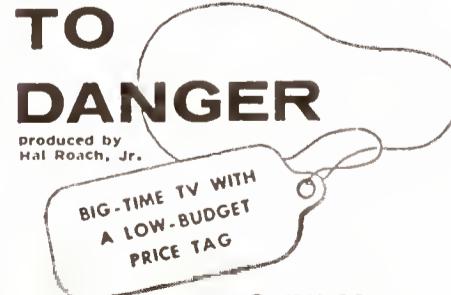
What a star! What a show! What a way to sell your product!

\*Jan. 1955

**CESAR ROMERO**, starring in...



## PASSPORT



ABC FILM  
SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

and them white they were to it greater impact and importance. Some of the plugs were made and routine in order to reach the housewife both while driving and at home.

The results were phenomenal. At the end of a month, unit sales of cars at Homestead Motors showed a percentage increase of 600%. This represented a rise from an average of four sales a week, or less than 20 per month, to about 120 car sales a month. Since this initial jump, Homestead's sales have continued to climb till today they are running double the amount after the 600% increase.

"With the intensive air campaign," says Irving Lande, "we were also attempting to build up long-range awareness of the company. We wanted to reach men and women who might not be interested in another car at the moment but might at some time in the future, and would remember us at that time."

Homestead's radio use has continued heavy. They are currently running 92 announcements a week on WCOP, WADA, and WNAC, plus sponsoring a five-minute segment of *Warm-Up Time*

on WHDH before the ballgame (which varies as to day of the week).

On 1 February 1955, Homestead enlarged its air schedule by adding a half-hour tv show. A series of old Western tales on film, called *Stories of the Century*, it runs Tuesdays from 6:00 to 6:30 p.m., on WNAC-TV, is aimed primarily at a male audience.

Starting 5 June, Homestead will add another tv show to its schedule. Somewhat more expensive, this one will be aimed more at the whole family. To be seen on Sunday evening from 6:00 to 7:00 p.m. on WBZ-TV, *Pleasure Playhouse* will feature selected movies, will be co-sponsored.

There will be an 11-week overlap period during which Homestead will be bankrolling both tv shows. *Stories of the Century* will be sponsored till the end of August.

The rest of Silton's ad budget goes for newspapers and drive-in movie advertising.

Here is a sample radio commercial:

**SOUND EFFECTS:** *Crowd noise. Gavel bangs three times and crowd noise subsides.*

**MALE ANNCR.:** Presenting . . . the first lady of the automobile industry . . .

**Mrs. Joe Levin of Homestead Motors!**

**FEMALE ANNCR.:** Everybody calls me Ma. Friends, 30 years ago when my husband started Homestead Motors, I never dreamed I'd be selling new and used cars. But here I am! And being a woman, I like my place to be homey. That's why, day or night, I serve hot coffee and doughnuts at Homestead. Being a mother, I know how important security is, too. So when you buy one of my used cars, you get protection until it's paid for. And there's no extra cost for it, either. Stop in and look at my cars. My boys make sure they look good and run good. I insist on it. Coffee's waiting.

**TRIO:** (Jingle) There's no place like Homestead, there's no-oh place like Homestead!

**MALE ANNCR.:** Homestead Motors, 1311 Boylston Street, near Fenway Park, Boston.

Norman Wexler of the Silton agency, who also works on the account, points out the "supreme corniness" of the tag, "There's no place like Homestead," but also indicates its high effectiveness.

The impact of these commercials has been apparent in ways other than the much-increased sales, says Norman Wexler. "It is doubtful if there is a person in the Boston area who doesn't know who Ma Levin is," he states. "And the campaign has been imitated. One competitor has created a little girl character called "Marey" who talks about her daddy's used cars. Another dealer advertises, 'No ma's, no pa's, just good used cars.'"

Homestead's renown has also been boosted by what it calls its "Beat the Clock" sales. Heavily promoted on the air, these take place one day every three months. Each hour of that day, a different car is placed on sale for one hour at a greatly reduced price. If it is not sold by the end of the hour, the price goes right back up again. But, says Irving Lande, these specials sell out almost to the car and people buy others, too. Sales on "Beat the Clock" days run two or three times the volume on their best regular Saturdays.

The Homestead Motors showroom and car lot on wide and busy Boylston Street (heavily populated with auto dealers) has undergone many changes to fit the "new look" in its advertising. The signs, instead of proclaiming just "Homestead Motors," now read "Ma Levin's Homestead Motors." In ad-

## two "BEST SELLERS" in the Detroit Area!

**CKLW-TV**  
channel 9  
•  
325,000 Watts

**CKLW**  
800 kc  
•  
50,000 Watts

CKLW-TV penetrates a population grand total area of 2,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

**Channel 9**  
325,000 Watts

National Rep.  
Adam J. Young, Jr., Inc.

**CKLW**

**800 kc. Radio**  
**50,000 Watts**

J. E. Compton, Pres.  
Guardian Bldg., Detroit

dition, a big billboard has been acquired. The showroom is located on one side of the street; on the other is a used car "terrace," so called because of the ground's sloping terrain. With the additional land purchased in back of the showroom, Homestead can now accommodate 180 cars.

The all-important coffee bar, complete with counter seats, was installed in a section of the showroom. How is coffee served? "Well, people just crowd around," says Irving Lande. "They get their coffee and doughnuts, then walk around and drink and eat all over the place while looking over the cars."

Who can tell? Boston's Ma Levin might cause another revolution in selling techniques in the auto industry. (See accompanying story for what happened after SPONSOR's recent article on an all-night Autorama in Miami.) ★★

## WHEN TV HITS

(Continued from page 40)

NBC TV promotional activity has revolved around the blue-chip survey as NBC:

- Televised to over 2,000 admen a live-and-film summary of the study's highlights in a 13-city closed-circuit coloecast on 25 May.
- Screened a color film, based on the study, for another group of industry executives and broadcasters at the NARTB convention on 26 May.
- Aired a summary of television's sociological effects on Fort Wayne homes as part of the Sunday-afternoon telecast of *Background* on 29 May.
- Began distributing today (30 May) more than 7,500 printed copies of the study to leading advertisers, agencies, libraries, schools and tv stations.

The promotional aspects—and use by admen—of the study don't stop there. NBC TV salesmen, according to National Sales Manager Matthew Culligan, will make full use of the study's findings in making fall tv pitches to advertisers.

And, NBC TV research executives feel, the study will play a major role in future top-level tv planning since "advertisers will be quick to grasp the fact that the findings of this study reach far beyond the confines of a market in Indiana."

**An idea grows:** The "Strangers into Customers" study, according to NBC

researcher Tom Coffin, was triggered off by admen themselves. He stated:

"Long before this project was even conceived, we researched key advertising people to discover what aspects of television they would like most to see investigated. Their answers made it clear what they wanted. And with remarkable unanimity they spoke, almost wistfully, of a study which would take the same person and reveal his attitude and behavior patterns before and after television."

"It was a tall order."

After months of looking at maps of the burgeoning growth of post-freeze television, NBC TV started to evolve its research plan.

Fort Wayne was picked because it was the nearest thing to a "typical" American city that could be found in the non-tv lists. As of early 1953, there was no tv station in the market. There was an application on file with FCC.

When the FCC acted, so did NBC. Questionnaires were developed with the W. R. Simmons research firm, and the technique of the survey developed. The actual survey was done in two waves:

*Before tv:* The first survey wave came in October 1953—a month before the target date of uhf WKJG-TV. In this wave, researchers called on 7,500 homes—about one out of every six in the area to be newly covered by tv. The group was a high-quality probability sample.

*After tv:* The second wave came in April 1954—about six months after the debut of local tv. The same homes were recontacted, and interviews were conducted with more than 90%. (Only those interviewed on both occasions provide data for the report). Some 35% of the families had bought tv sets.

On re-interviewing, NBC learned that the average new buyer had owned his set just three and one-half months. Commented Tom Coffin: "It's a high tribute to a medium that it can produce such highly significant changes in brand positions in this brief span."

However, NBC found that it wasn't confining its study only to tv's effects on brand-new tv households. One out of five families owned tv sets before Fort Wayne got its station. Fringe reception on the outskirts of town could be had from Dayton, Kalamazoo and even Chicago and Cincinnati.

Also, practically everybody in town

# ROMERO IS TOPS IN HIS TIME SPOT IN CINCINNATI!

Yes, *Passport to Danger*, starring Cesar Romero, is going over big in Cincinnati, with a 25.6 rating and an impressive 48.2% share-of-audience (source: ARB, Feb. 1955). In San Francisco, in Louisville, in city after city, the story's the same. For example, here are more ARB ratings:

PITTSBURGH	43.3	68.9% share
JACKSONVILLE	37.0	86.7% share
SAN ANTONIO	26.1	56.4% share
MILWAUKEE	34.3	64.6% share

All this, plus the fact that Romero's available to do commercials. No wonder he has so many happy sponsors!

**CESAR ROMERO**, starring in . . .



**PASSPORT  
TO  
DANGER**  
produced by  
Hal Roach, Jr.  
BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG  
ABC FILM  
SYNDICATION, INC.

7 West 66th St., N. Y.

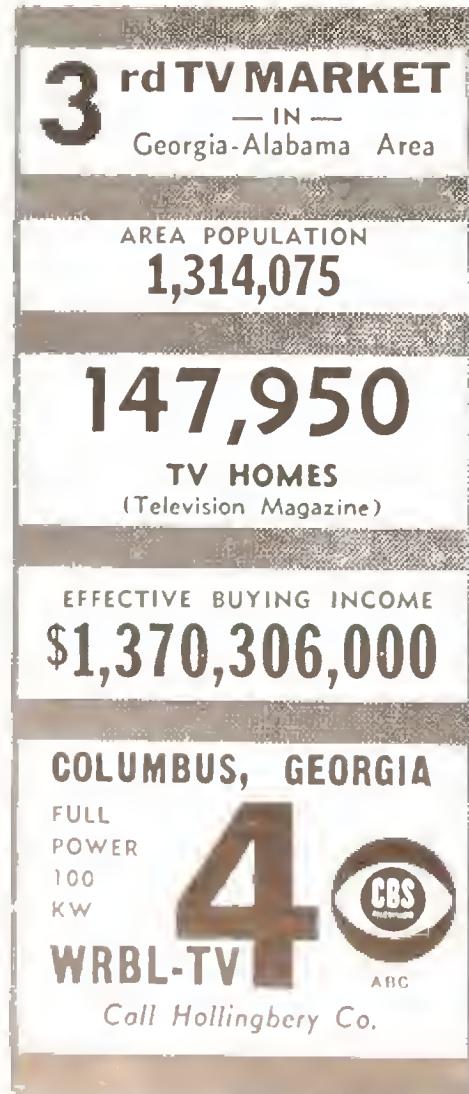
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



## -TV Ch. 28

Wilkes-Barre, Pa.

National Rep. The Headley-Reed Co.



had seen a few tv shows at one time or another, usually while visiting in a tv owner's household in Fort Wayne or elsewhere. Practically nobody was completely "non-exposed" to tv before the survey.

Said Coffin: "Had it been possible to measure them before any tv exposure the changes shown in this report would have been larger."

**Tv moves in:** It's axiomatic in advertising that the amount of time people spend with a medium is an index of the advertiser's opportunity to get across his message in that medium.

In Fort Wayne's new tv households, tv gave admen plenty of this type of opportunity (see chart of "Media minutes daily," page 41).

Says the official NBC study presentation:

"Television increases the media time for each person by more than an hour and a quarter each day. But all of this increase, plus the 84 minutes they 'take' from other media, goes to watching television."

Not only does tv occupy more time in tv households than all the other media combined, it becomes the home's most powerful source of "reinforced advertising," NBC's study shows.

Tv owners were asked if and where they had noticed any advertising for three such widely advertised products as new ears, laundry soap, cigarettes. Before the start of Fort Wayne tv, only 9% of the people who ultimately bought sets said they received advertising impressions from tv.

But, after they bought tv sets and started watching the local outlet, the figure soared to 85%.

**"Before-purchase" sell:** For the first time in a major research project, the NBC TV study explores the way television works to condition customers all along the road that begins with advertising impression and ends with purchase.

These were some of the highlights:

**• Brand names and product use:** Researchers asked respondents: "What is this product?" "What does it do?" when brands were mentioned. The answers show that tv does a top job of teaching people to associate brand names with products, and their uses. In this case, the job was done, on the average, in just three and one-half months.

Correct identification of Kent cig-

arettes as the result of its network tv advertising (on CBS TV, incidentally) shot up from 27% to a level of 63% among new set buyers—a clear gain of 74%. Beautiflor, a Johnson's Wax Product, jumped from 41% to a new level of 57%. RCA Estate Ranges improved from an already-high 51% to a higher 65%.

**• Trade marks, package designs:** People who can identify trademarks generally know the brand name and the product it stands for. To test tv's ability to make trademarks (and other distinctive product features) more recognizable, viewers were shown cards on which were shown a half-dozen "masked" trademarks.

For institutional advertiser U.S. Steel, who uses tv for public relations but makes widespread use of its trademark on its program credits, trademark identification shot up from 29% "before tv" to 69% "after tv." Armstrong's encircled "A" trademark went from 1% to 13%. Even RCA's famous "His Master's Voice" trademark of dog and phonograph rose from a level of 66% to a new peak of 82%, although the device has been in use for nearly half a century.

**• Product reputation:** Tv makes people's attitude toward products change even before they have become customers for the products. Women were asked to score their opinion of various tv-sold household brands on a scale ranging from "poor" to "very good." These were some of the results:

The average brand climbed 41%. Pride, a household wax, was rated "very good" by 50% more women than before tv. Lilt's rating in top spot climbed 42%. Cheer climbed upward almost exactly the same amount—41.5%.

**• Brand preference:** Tv, the researchers learned, swings a lot of weight in the final stages of pre-purchase thinking; it often tips the scales in favor of a clear-cut "brand preference" for tv brands vs. brands not sold on television.

A number of well-known brands were paired off: Lilt and Toni, Crisco and Spry, Colgate and Pepsodent, Pet Milk and Carnation. Fort Wayne tv viewers were asked: "Which brand is better?"

The average tv-sold brand started out practically on a par with non-tv competition. Brand preferences, in other words, were practically balanced. But, after a few months of tv exposure.

set buyers gave the nod to the tv brands in a two-to-one preference. Most eye-opening gain: Pet Milk, which started out 19% behind Carnation, wound up 71% ahead after tv. Pet Milk, at that time, was heavy in tv in Fort Wayne. Carnation wasn't.

**Tv's effect on buying:** As you might imagine, the tv-created buying pressure finds a release—at the retail sales counter.

One-third *more* new set owners bought the average tv-advertised brand *after* they got their set. Changes in the "unexposed" (to tv) group were relatively minor.

For Camay, the number of buyers actually decreased among non-tv-reached women. But, Camay purchasing increased 48% among those who did buy sets. Gleem's customers increased 62%; Maxwell House Coffee's went up 88%; Ajax climbed 47%.

Tv expands a product's market. More non-buyers changed to product buyers, among housewives who got tv sets as compared with those who didn't. For the typical product category, the conversion rate (non-buyers who became buyers) was one-fourth

★ ★ ★ ★ ★ ★ ★  
"If we can believe Rodgers & Hammerstein, the King of Siam would have said radio-tv ratings are a 'puzzlement.' For most programs, there is a wide selection of ratings to pick from. You can generally get any size rating you want and the easiest thing of all to get, is confused. And that's the state in which most of us find ourselves most of the time."

DR. E. L. DECKINGER  
Vice Pres. in Charge of Research  
Browne-Beirn-Toigo  
New York

★ ★ ★ ★ ★ ★ ★  
higher among housewives owning tv than among those who remained "unexposed."

The tv-sold brands wind up with a bigger share of the market, too.

In all of Fort Wayne, set-owners and non-owners together, tv brands increased their share of purchasers by 19% in the package-goods field. Non-tv brands fell off 11%. In tv homes, the shift was even more apparent: up 27% for the tv brand's share, down 17% for non-tv-sold competitors.

The effect lingers, despite the suddenness with which tv causes changes in buying habits.

Among new set owners (those who had owned their sets an average of 3½ months), the purchasing of the average tv-sold brand *before* tv came

to town was 18%. After tv, the figure was 24%.

But among "old" owners (those who had owned tv sets for more than a year, and anywhere up to five years), the figures were quite similar. Of this group, 19.1% bought the average tv-sold brand before they owned tv. Even several years after they owned tv, the figure was 24.6%.

This is how NBC TV's Tom Coffin summarizes the basic lesson of the Fort Wayne study:

"Every new family that buys a tv set becomes a new 'Fort Wayne household.' Every new program creates a new 'Fort Wayne community.' Every new station added to a tv lineup establishes another 'Fort Wayne' for the advertiser.

"Television is a tremendous advertising force with an inherent talent for doing an intensive pre-selling job that is so vital in marketing today. It is a force for growth-minded, survival-minded manufacturers." ★ ★ ★

### TOP 100 ADVERTISERS

(Continued from page 37)

tures in newspapers are published by the Bureau of Advertising of the American Newspaper Publishers Association, spot radio and tv sources are limited and no dollar figures are published for individual advertisers. To attempt to get spot dollar figures for the top 100 advertisers for both 1948 and 1954 would be a superhuman task.

To include "print spot" (newspapers) without air spot figures in the chart would have weighted the figures in favor of print even more than PIB figures do. PIB figures are for gross time and space. On the one hand they do not include discounts, which are greater for air media than print media, and thus inflate air media spending. On the other hand, they do not include production costs, which are greater for air media than print media, and thus deflate air media spending.

On the balance, the picture is something like this: For radio network top discounts go to about 25% during the day and about double that figure at night. To these net time costs, however, McCann-Erickson adds about 50% for production. Since not all radio web discounts reach the maximum cited, it would seem reasonable to assume that production costs almost balance the discounts.

## WILKES-BARRE GOES FOR ROMERO... AND HOW!

Cesar Romero, starring in Passport to Danger, is as "hot" in Wilkes-Barre as he is in other cities, with a 16.9 rating plus 39.7% share-of-audience (source: ARB, Feb. 1955) And here are more ARB ratings:

SAN ANTONIO	26.1	56.4% share
MILWAUKEE	34.3	64.6% share
CINCINNATI	25.6	48.2% share
JACKSONVILLE	37.0	86.7% share

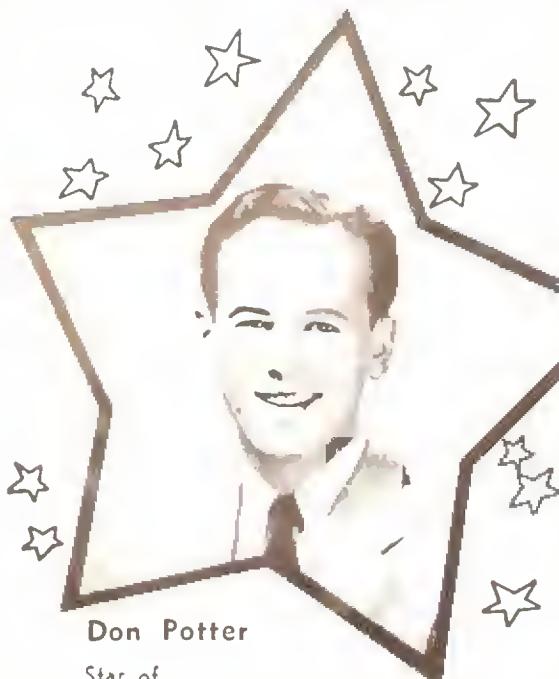
Advertisers go for Romero, too! No wonder: he's big "box office," and what's more, you can build exciting promotions around his name. Call us and check on your market.

### CESAR ROMERO, starring in...



### PASSPORT





Don Potter

Star of  
"Matinee in Birmingham"

5 to 6.30 p.m.

"Songs in the Night"

10:30 to Midnight Monday-Friday

## Stars Sell on Alabama's greatest RADIO station

**WAPI**  
Birmingham

Don is a newcomer to WAPI but is a veteran radio man, having 8½ years experience with leading radio stations in the Midwest. Although he has been in Alabama for only a few weeks, listeners agree that Don's smooth, relaxing music is just what they want to hear on afternoon and late-night disc-jockey shows.

You can **SELL**  
Your Products  
to Alabama folks  
If you **TELL**  
them on programs  
they enjoy hearing

Represented by

**John Blair & Co.**  
Southeastern Representative  
Harry Cummings

For web tv, however, while the discounts never go higher than 25%, the production costs almost equal net time costs. McCann-Erickson adds 85% to net time costs for the talent and production factors. Thus, for each \$1 the advertiser actually spends on network tv time, the PIB figure is no greater than \$1.33, but the total expenditure is really \$1.85. (These figures, of course, are averages.)

Despite the fact that PIB figures do not represent actual dollar expenditures, they are useful for purposes of comparison, since the same measurement is used for all advertisers. And because they use the gross one-time rates, PIB figures give an excellent measure of the *amount* of space and time actually purchased.

**The trends:** The increase in the use of network advertising by the top 100 1954 PIB advertisers was not concentrated in any part of the list, except at the very top. Of the top 10, nine increased their share of advertising going to network expenditures from 1948 to last year. Among the top 25, the figure was 19; Among the top 50, the figure was 32; among the top 100, as previously mentioned, the figure was 69.

Of the total, 24 decreased the share going to network advertising, while in the case of seven there was no change. Of these seven, one Pet Milk spent all of its national media money in network advertising in both 1948 and 1954. These expenditures almost tripled, going from \$1 to \$2.9 million. During this same period, newspaper expenditures, according to ANPA figures based on Media Records, went from \$58,000 to \$274,000.

The other six spent no money in network media either year. Three of them are liquor manufacturers, whose advertising is not accepted on radio or tv in the first place. Also among the non-spenders were Cluett, Peabody; California Packing, and Eastman Kodak.

Of the trio, Eastman Kodak has since joined the ranks of network tv clients, Cluett, Peabody, makers of Arrow shirts, is a member of an industry traditionally hostile to air advertising, leaving California Packing, makers of Del Monte products, as the only real hold-out against network advertising among the top 100. (Del Monte now uses spot radio, however.)

It is interesting to note that in 1948 fully 35 of these 100 clients were not in network advertising—which means not in network radio—while in 1954 31 of these 100 did not use network radio. However, these figures hide a certain turnover since a number of advertisers who did not use network radio in 1948 used it in 1954—a dozen to be exact.

In addition, another 18 increased the amount of time bought on network radio. This does not always mean these advertisers spent more money on network radio, since the PIB figures are gross and discounts have greatly increased since 1948. However, it does mean these clients are buying more units of programming.

This group includes some of the blue chip accounts: General Motors, Colgate, Chrysler, P. Lorillard, Kellogg, Miles Laboratories, Pillsbury.

So, despite the drubbing network radio billings have taken, the value and economy of this medium have actually attracted a greater number of 1954's Top 100 and a greater use of it in some cases than during its peak year.

As for network tv, since there was so little use of it commercially in 1948 PIB did not measure it, so that all who use it now are "new" users compared with seven years ago. These "new" users total 89 of the 100.

**The rankings:** A study of the change in rankings and ad expenditures among 1954's top 100 from 1948 to last year provides a fascinating study of advertising in motion and a capsule glimpse of a marketing revolution.



"Since KRIZ Phoenix has been advertising Dydee Service, business has soared."

In the first place, advertising expenditures are up for nearly everybody. Only half a dozen of the top 100 firms showed a decline in national media expenditures. This growth picture, of course, is in line with the national growth in advertising. It is due partly to a boom economy, partly to the fact that many of the top firms have expanded sales through diversification of brands, partly to dollar inflation, partly to increased costs of advertising in some media and partly to a general increase in the ratio of advertising to sales.

Increased spending in all PIB media from 1948 to 1954 came to 60%. This is pretty close to the figure for all advertising as shown by the McCann-Erickson calculations—67%.

This expansion in ad expenditures does not mean that the top 100 have been able to ride a trend. The great number of changes in ranking shows that sales increases have not been automatic, that some advertisers have not been as fast on their feet as others, that competition is still the order of the day.

Only two of the top 100 held the same rank last year as they did in 1948. They are P&G, still firmly in first place, and U.S. Steel, which seems to have developed a liking for No. 66.

It is not surprising that the increases in ad expenditures shown by the pair are close to the national averages as shown above. For P&G the hike in national media spending was 66%; for U.S. Steel it was 69%.

However, both firms have reduced their newspaper expenditures. Since these figures are not included in the PIB increases, this would indicate these two firms are increasing their advertising at a slower rate than the national figure. Business magazines aside, this appears to be true of U.S. Steel.

It is probably not true of P&G. In the first place, P&G spent nearly \$12 million in spot radio and tv last year (See part two of P&G story in this issue, page 38). It is the No. One tv spot advertiser, according to *Rorbaugh Report*. Secondly, the full impact of P&G's recent plunge into nighttime tv has not been reflected in PIB figures.

As for the other 98 of the top 100, the changes in ranking are varied, ranging from slight to extensive, with the emphasis on the extensive. Fully

31 of the top 100 last year were not among the top 100 in 1948. Three of the "newcomers," Scott Paper, Rexall Drug and Avco, are now among the top 50. More than a dozen are now among the top 75.

Those in last year's top 10 were all near the top in 1948; none of them was below No. 16 ranking at that time. However, some of 1948's top 10 have dropped considerably. Sterling Drug

was No. Six in national media advertising in 1948, is now No. 26. This is partly due to a switch from network radio to spot radio, which is not included in PIB figures. Swift fell from No. Nine to No. 18, but this is partly compensated for by an almost 50% increase in newspaper spending.

Other changes in ranking also point up switches in media strategy. Kellogg was No. 48 in 1948, is now No. 19.

## 19,014,400 POUNDS OF SOAP!!



### MR. SOAP MANUFACTURER —

Four pounds of your soap sold in a month to the homes in WGN's area would mean 19,014,400 pounds sold—more than 9,507 TONS!\*

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

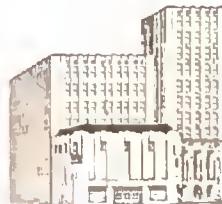
\*Nielsen Coverage Service

A Clear Channel Station  
Serving the Middle West

M B S



Chicago  
11  
50,000 Watts  
720  
On Your  
Dial



For your best television buy in Chicago, it's WGN-TV—  
ONLY Chicago station placing in BILLBOARD's Promotion Competition!

# MONTANA CALLS HOLLYWOOD GRAD



ANTON (TONY) GAYHART, a recent graduate of Northwest Radio & Television School's new Hollywood Studio, has gone to work in film and announcing for KGVO-TV, Missoula, Montana.

Broadcasters all over the country are finding that screened, professionally-trained graduates like Tony are saving them both money and time. Let us help you by referring qualified people to you with complete details, as they fit your specific need.

There's no charge, of course, and we assure you of prompt, personal attention. Write or call collect, John Birrell, Northwest Radio & Television School, 1221 N.W. 21st Ave., Portland 9, Oregon. We have schools in Hollywood, Chicago, Washington, D. C., and Portland.

## Now it costs less to sell MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

ASK  
H - R

316,000  
watts on  
Channel 9



This reflects a strong move into network advertising out of newspapers, with web tv accounting for more than half of all national media spending. Kellogg also upped its network radio buying. Its share of national media money going into network advertising went from 46.7 to 76.4%.

Another client whose ranking has gone up along with a heavy web tv investment is P. Lorillard. The tobacco firm moved up from No. 40 to No. 13 as a result of the quintupling of its national media spending. Here, too, network tv accounts for more than half of this spending. However, Lorillard's print advertising was also increased although there has been a move out of supplements.

The six firms which showed a dollar decline in national media expenditures are besides Sterling and Swift

Schenley, Kaiser, Prudential and Manhattan Soap.

**Industry trends:** The extent to which advertisers as a group increased their share of network advertising—detailed for the top 100 above—is pointed up by PIB media totals.

While total PIB figures went up 60% from 1948 to 1954, network spending went up 130%, or more than double. This is due to tv, of course, since network radio spending in 1954 was only 69% of 1948. However, the network *total* has been at the expense of print, for magazines and supplements have gone up only 31 and 52%, respectively. (National newspaper advertising has also gone up 52%.)

Network spending now accounts for 40% of PIB total, compared with 28% (for network radio) in 1948. It is interesting to note that the share of PIB spending going to network tv last year

28% was identical to the radio figure during web radio's best year—1948. And tv is still growing.

Because of this it is not surprising that network spending in all the major PIB industry categories shows increases from 1948 to 1954. However, the increases vary considerably. Among the top 20 PIB categories, 13 showed network increases that were larger percentagewise than the average 130% increase.

Those categories whose increases were larger than average were: automotive, automotive accessories and equipment, 40%; smoking materials, 163%; household equipment and sup-

plies, 247%; soaps, cleansers and polishes, 138%; apparel, footwear and accessories, 160%; industrial materials, 300%; beer, wine and liquor, 790%; building materials, equipment and fixtures, 175%; household furnishings, 219%; transportation, hotels and resorts, 497%; radios, tv sets, phonographs, musical instruments and accessories, 577%; office equipment, stationery and writing supplies, 194%; jewelry, optical goods and cameras, 301%.

Those whose increases were smaller than average were: food and food products, 97%; toiletries and toilet goods, 111%; drugs and remedies, 56%; gasoline, lubricants and other fuels, 52%; consumer services, no change: confectionery and soft drinks, 15%; insurance, off 3%.

Though not showing the largest percentage or dollar hike, perhaps the most striking and significant increase is that shown by the auto industry. It is significant because the industry, which as a group was second only to food in national magazine and newspaper ad expenditures in 1948 and had been wedded to print, has turned to network spending with such a lavish hand.

A brief look at network tv schedules discloses that Oldsmobile, Buick, Ford, Chrysler have all come in this season with big shows. In network radio, the auto firms are buying more time than they did in 1948. This air surge has not been a gradual increase. It has taken place within the past two or three years, was started by intense competition and continued as the auto business showed a sales strength that surprised even the auto people themselves.

The sharp spurt in network auto advertising has not been at the expense of print. As a matter of fact the auto



industry is now tied with the food industry as the top national advertisers in newspapers and magazines, the reason being that newspaper auto advertising has increased much faster than national food advertising since 1948. Both industries spent about \$165 million each in magazines and newspapers last year.

Despite the auto industry's loyalty to print, network advertising is growing at a faster rate than print. In adding newspaper expenditures to PIB figures (though they are not strictly comparable) it is found that while in 1948 national newspaper and magazine spending by auto firms was nearly 13 times as large as network spending, by 1954 this gap had narrowed to a little more than four times. Network spending during that period has quintupled, according to PIB figures, while print spending did not quite double.

These figures take into account spending by auto equipment manufacturers as well as auto manufacturers. However, the increase has been primarily due to spending by the Big Three.

★★★

## MIRACLE OF TV

(Continued from page 47)

Steiger, and Richard Kiley, who had never done much acting before tv. But they put their hearts into it. Like the night Maria's famous mother, Marlene Dietrich watched them rehearse a slugging scene and urged her daughter not to duck the punch. She didn't and we revived her just in time for the broadcast.

Meanwhile, we were selling goods—all kinds. Toothpaste, toothbrushes, mouthwash, liniments, and shampoos on this show. But we had a problem.

For a medium-sized company like ourselves, the rising cost of tv was a tough weekly nut to crack, but we did it by sharing those precious minutes of commercial time between four products. We had a pre-show cow-catcher, Omega Oil; an Amm-i-dent opening and middle announcement; Py-Co-Pay Toothbrush got the closing announcement; and then came a 20-second hitchhike plug for Minipoo Shampoo.

That was before they started bringing the stopwatch into the studio and our commercials would run five and sometimes six minutes in a half-hour show. Within three years that was whittled down to three minutes; and, the stopwatch was there to make sure we didn't run a second over!

But these little products—Py-Co-Pay, Omega, and Minipoo—made their first tv advertising appearance on *Danger* and what happened to them is a sort of historic bit in itself.

Omega is an old-time liniment; been around for about 40 or 50 years. It was such a hopeless product some years ago that we were able to purchase it from Colgate and after we had it a few years we understood why they were so anxious to sell it.

So back in the early Forties the Block Drug Company experimented in all kinds of advertising—newspapers, car cards, radio—trying all kinds of copy appeals . . . and with little success. In 1948 and 1949, using radio, the product suddenly started to lift and we'd get an order for a dozen here and a dozen there, just about enough to pay for the advertising.

But that Omega Oil cow-catcher on *Danger* changed those dozens to gross, and gave Omega Oil the greatest year in the product's history—and all with just a 20-second announcement a week.

And the story is quite similar on Minipoo Dry Shampoo. Minipoo was



**we  
knew  
it . . .  
all  
the  
time!**

Now the people in Houston and surrounding areas have proven us right, and by their votes have selected

# PAUL BERLIN Houston's No. 1

## RADIO PERSONALITY

**The Listeners'  
Choice!**

A recently completed, Philco-sponsored contest found this popular K-NUZ disc jockey to be Houston's favorite, chosen from personalities of seven stations.

NAT'L REP.—FOR JOE AND COMPANY  
In Houston Call—Dave Morris, KE-2581

**K-NUZ  
Radio Ranch**

**1st**

**...in the  
HEART  
of . . .  
AMERICA**

**the  
KMBC-KFRM  
Radio TEAM**

You're making a blue ribbon radio buy in a blue chip market when you use the Midwest's leading radio combination, KMBC-KFRM. KMBC delivers metropolitan Kansas City (ranked 15th nationally in retail sales) plus 79 counties in eastern Kansas and western Missouri. KFRM, a bonus to KMBC, serves Kansas, sixth richest agricultural state. To get to this big, responsive Heart of America at the lowest cost per advertising impression, the first thing to do is to see your Free & Peters Colonel. He'll give you first-rate availabilities on the Team's first-rated radio schedule.

**KMBC of Kansas City**  
**KFRM for the State of Kansas**  
Primary Basic CBS Radio

**CBS**

**FREE & PETERS, INC.**  
Exclusive National Representatives

## Discover this Rich Market

Covered Exclusively by KHOL-TV

NEBRASKA

KHOL-TV

LINCOLN

OMAHA

- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a 1/2-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

**KHOL-TV**

Holdrege & Kearney, Nebr.  
CBS • ABC • NBC • DUMONT

IN EVANSVILLE INDIANA

WISE  
BUYERS  
CHOOSE



SALES WITH SHOWMANSHIP  
**NANCY THOMPSON**

Homemaker Supreme

Every survey for 18 months shows WEEF'S NANCY THOMPSON "tops" as the Evansville, Indiana, U.S. NUMBER 1 Homemaker.

PARTICIPATIONS AVAILABLE

Represented by  
MEEKER TV INC.—ADAM YOUNG  
ST. LOUIS

**WEK-TV** CHANNEL 50

a product we'd purchased from the Vick Chemical Co. around 1946. And, believe me, when Vick sells you something, it's only because they've tried every conceivable way to promote it—without success. So we bought another lemon.

The powder used to get all over the gal's hair and they'd scream we'd given them dandruff instead of a shampoo. The product came with a terry cloth mitten applicator into which they'd shake the Minipoo powder. The lint would come loose in the mitten as they used the applicator, and the combination of the powder and the lint made their hair look like they'd been out in a snowstorm.

Well, we improved the product. The mitten was replaced by a brush and the mode of usage was changed to avoid the excessive powdering. We wound up with a product, then, that did the job—"as advertised."

But now that the product was satisfactory, the advertising also stood in need of repairs. Vick had advertised the product in women's magazines for years. It produced some sales, but not enough sales.

So we tested radio and tv. Both worked, but the impact of the tv announcements was such that nothing before or since has equaled its selling power. Minipoo, the hitchhiker, therefore, had the same experience as Omega Oil, the cow-catcher. They both got volume sales with a minimum of advertising pressure, and tv was the key that opened the door.

Py-Co-Pay, however, is our most famous hitchhike story. Unlike the two previously mentioned products, Py-Co-Pay had never been advertised to the public. It was promoted ethically: detailed to dentists by our professional representatives. These dentists then recommended the Py-Co-Pay toothbrush to patients and that's how the business went.

But when the costs of network tv made it necessary to bring other company brands into the *Danger* picture, we selected Py-Co-Pay with some misgivings. It turned out to be the break Py-Co-Pay had long needed.

With a 20-second announcement on *Danger*, our Py-Co-Pay business tripled in three years' time. And then, an interesting thing happened.

It became another product's turn to take the hitchhike spot on *Danger* and Py-Co-Pay was pulled off. A few months later sales started to decline.

We put Py-Co-Pay back on and sales started to go right back up again. Now that's something you might expect. But the interesting sidelight is that when Py-Co-Pay went back into *Danger*, it returned as an alternate-week advertiser—and this little, 20-second spot appearing once every other week was powerful enough to increase sales of a million-dollar item.

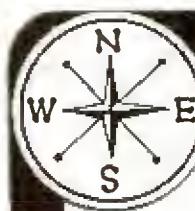
If ever we witnessed the magic of television, it was through this Py-Co-Pay experience. It showed that television's power could be turned on and off like a faucet, and it also showed that even a little power could be a dangerous thing.

The power of television!

Last year we sponsored a network program called *Name That Tune*. An inexpensive little show, it had tremendous human appeal. Folks would send in songs hoping they'd be used on the program, and if they were, they'd receive modest awards. We added a little touch—told them if they'd send in a boxtop with their entry we'd give a savings bond to those whose songs were selected.

We were totally unprepared for the response.

Covering the entire Northwest from Spokane



## HOW TO RAISE FARMERS

People in the Western Rural area are early risers anyway, but many that used to keep under the covers now wouldn't think of missing their early morning friend on KGA . . . laughable, loveable,

### "POP KORN"

His is a combination of humor and friendly "philosophy" that makes him a welcome visitor come 5 AM in thousands of Western homes.

"Pop Korn" can open the door to this early morning market for your product, too.

Contact:

Reps.: Everett-McKinney, Inc  
New York, Chicago,  
Los Angeles, San Francisco

**KGA**  
Box 141 - Spokane, Wash.

SPONSOR

With just three announcements, we received over 830,000 boxtops; and the saddest fellow on earth was the guy who'd contracted to sort the mail for \$75.00 a week!

Or a more recent experience.

We brought out a new product, a sleeping pill called NYTOL and gave television the bulk of the campaign money. Walter Abel flew through an electrical storm from Minnesota to do the commercial for us. And thank the Lord he got through—for the minute that commercial hit the airwaves we were in business. Over and over again, we heard the phrase, "I want that pill Walter Abel advertised on tv."

That's the miracle of television!

But the real miracle was Ammident!

Study this brand's position in the hectic dentifrice business for a moment and you'll see why the word "miracle" is not over-descriptive.

In the first five years of Ammident's life, this product was promoted without any sales force. We had a sales manager, but he had no salesmen! Compare this with Colgate's several hundred salesmen, or even Kolynos with a hundred men in the field.

Next, we had limited advertising monies to spend. Sure, we were spending in the two-to-three million-dollar bracket, but what was this compared to the "spend-abilities" of companies like Colgate, Lever Brothers and, more recently, Procter & Gamble who spend anywhere from 10 to 20 million dollars a year advertising a toothpaste.

Then there was the matter of competition within television itself. Where



"Humph! She wants to tell me Bill Bailey's latest gag on KRIZ Phoenix."

we had one program, our competitors had two, three, four or five. And, because of their many high volume products, their costs of advertising a toothpaste were considerably less than ours.

And then there were the food stores. We had no products going into the grocery stores, whereas our competitors had soaps and detergents and oleomargarine. Imagine going into a chain like Kroger and trying to look big and important when they were already buying several million dollars' worth of your competitor's products!

Well, I won't belabor the competitiveness of the situation.

You could look at its objectively and say, "What guts! What are you guys doing in the toothpaste business. Get out while you're ahead of the game!"

But there is one great and important element that seems to K.O. all the statistics—an element called "the American public."

And without salesmen, but with good advertising, they're your salvation. When a consumer wants a product badly enough, she'll get it. She'll badger her druggist, or the floor manager in a super market, or the girl at the check-out counter. And the result is what you'd expect.

The stores stock your product.

Your competition may come in and move your displays, take down your posters, or malign you to the trade. They may run 20 announcements to your two; and give Mixmasters, balloons and fountain pens, when all you can give is profit.

But as long as the public wants you, and as long as your product satisfies their needs, they'll keep coming back for more.

Yes, this is the American public. Impulsive, independent; generous one minute; selfish the next.

And uncontrollably confusing—

The most confusing, the most misunderstood, and certainly the most mystifying body on the face of this earth, is what we generally call "the American public."

You could get very basic at this point and recall what the professors in psychology taught you back in college; that you may predict human behavior, but you can't control it.

And basically, that's true.

If it weren't there would be no need for poll takers nor consumer research of any kind. For knowing how the public would respond to an idea, you'd

## BIG VOICE

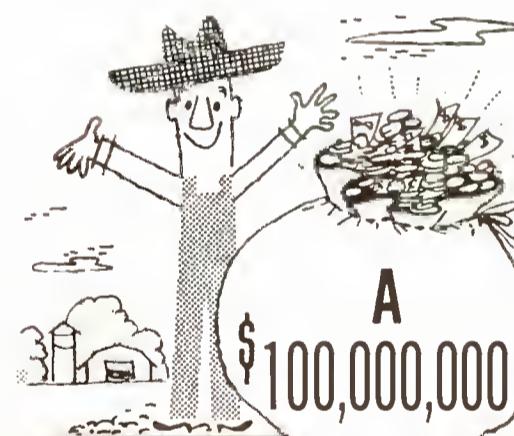


IN NORTH CAROLINA'S

## GOLDEN TRIANGLE

NBC for { WINSTON-SALEM  
GREENSBORO  
HIGH POINT  
5000 W • 600 KC • AM.FM

**WSJS**  
RADIO  
**WINSTON-SALEM**  
NORTH CAROLINA  
HEADLEY-REED, REPRESENTATIVES



RURAL MARKET  
AWAITS  
YOUR SALES  
MESSAGE

**KUOA** AM  
AND  
FM

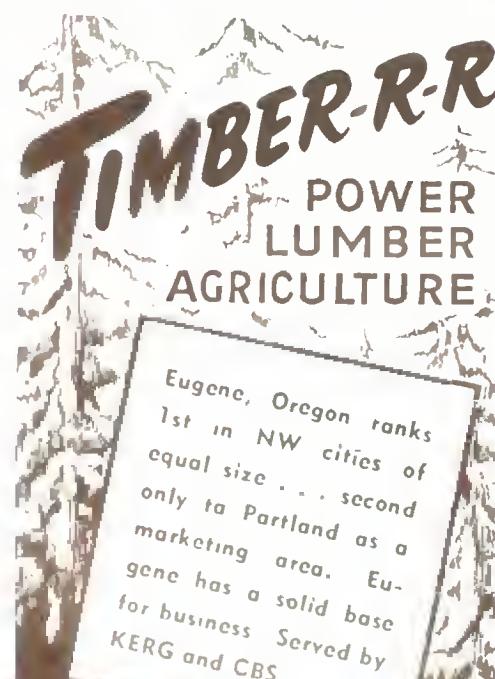
5000 Watts  
SILOAM SPRINGS, ARKANSAS  
Northwest Arkansas'  
Most powerful station

WMRY  
NEW  
ORLEANS

1 order  
delivers  
the Negro  
Population  
of the  
South's 3  
Largest Markets  
...cuts cost, too!



Gill-Perna, Inc., Nat'l Representatives  
Lee F. O'Connell, West Coast



CBS Radio  
5,000 WATTS - 1280 KC  
**KERG**  
EUGENE, OREGON  
WANT MORE FACTS?  
- CONTACT WEED & CO.

first predict what they'd do, then arrange for them to do it.

Well, fortunately for the advertising man, life isn't that simple.

I say fortunately, for if it were, the people with the most money would just keep on making and spending more and more, and the little guy wouldn't stand a prayer. But the fact that the amount you're able to spend is not the sole measure of success in our business (though it helps) is the reason a Glass Wax out in Bismarck, North Dakota, or an Amm-i-dent in Jersey City, or a product like Soilax out in St. Paul can take on the giants and still come up with a mighty nice multi-million dollar business.

Whether it's politics you're selling, or Polident (as we are selling), understanding the American public is so important, it simply needs underlining rather than mentioning at this moment.

But how often, in the important moves we make—radio, television, advertising, and political decisions—do we overlook the fact that most of these ultimate decisions are completely out of our hands.

You could sit here in convention, for example, and argue the merits—and demerits of subscription television until you're blue in the face. And yet the final, and important, decision will not be made here, but in the American mind, where someone will say, "I'd rather watch a re-run on my set than pay two bits or two dollars to watch a first run, first-rate show ... or vice versa."

You know, as you start to earn a little money in our business, you sometimes forget the way things used to be. Who of us, for example, if we drop a penny out of our pockets and see it roll off the curb will bother to pick it up? Yet the other day, talking to the manager of an A & P store, I learned that any number of his customers will walk five or six blocks to save a penny on a can of beans.

And then, in understanding the public, there's the problem of recognizing that across this vast expanse of the United States, the public may all be Americans, but they sure react differ-

ently to the same idea.

You discover these fundamentals when you start advertising.

You learn, for instance, that a new product can die in conservative New England and be a howling success in progressive California. You learn that the word "pain" has a lot of meaning in Newark, but that "miseries" is the selling word in Nashville. You learn that Omega Oil advertising can produce customers in Boston, but the same ads in Buffalo fall flat because they're competing with Groblewski's Liniment.

Certainly those of you who pioneered in radio learned this lesson early. The disk jockey on the New York station could be a terrific success, but put this same guy on a network and he'd lay an egg. Why? Because the records that were right for New York were wrong for New Orleans—which is the reason the barn dance programs are the weekly rage in some cities and have never gotten off the ground in others.

Ask any advertising man about the racial factor and he'll tell you that the Poles in Buffalo, the Puerto Ricans in New York, the Spaniards in San Antonio, all require special handling. What's accepted by one group is often

## BELDEN SURVEY PROVES

*In Los Angeles*

## THE SPANISH LANGUAGE STATION

Member of Sombrero and  
Spanish Language Networks.

Belden Market Survey Available.



representatives.

New York—Richard O'Connell, Inc.  
San Francisco—Broadcast Time Sales

\$99.00 INVESTED in the  
NASHVILLE, TENNESSEE  
NEGRO MARKET  
SOLD \$3,500.00 in appliances

VIA **WSOK**

SPONSOR

rejected by the other; quite often not because of the message itself, but the way it's put.

Or take the question of buying power. Certainly, the statisticians will show you city by city where the buying power of America lies. But here again you can go haywire accepting surface figures.

For example, the sales of lingerie per thousand families is \$44,433 in Memphis but only \$18,963 in Spokane. I can only figure from this that the gals in the state of Washington are a lot more interesting to know than the Memphis lassies.

Or take this city of Washington, D. C. The sales per thousand families of hard surface floor coverings here is only \$4,021 as compared to \$16,482 in Salt Lake City. Not that there aren't as many floors in Washington—just more lobbies!

Or take the factor of age. You could guess (as I used to) that across the United States the age groups would break down pretty much into the same percentages. Yet our own experience in selling denture products such as Polident and Poli-Grip shows very definitely that California and Florida have many more persons over 40 than other states.

When it comes to buying habits, you can really go off base guessing how the American public will perform.

You would guess, for example, that women do 85% of the buying—a shopworn statistic that's about as true as the 12-year-old mentality kick. Actually, 68% of U. S. men shop for groceries once a week or more. And similarly, you'd go wrong guessing

about the purchasing of beer. Good sound common sense might tell you that men buy most of the beer in this country; but good sound statistics have measured the buying at 51% female and only 49% male.

Suppose as a politician you decided to go after the vote by a specific campaign aimed at the home owner. You'd do very well in Michigan, where 67% of families own their own homes, but in Washington, D. C., that figure drops to only 33%, indicating the unsettling nature of a job in Washington.

So what has all this got to do with radio and television? Just this—

Radio and television are public property. We, as advertisers, may deliver the commercials and the dollars to you, but our success or failure still lies in public hands. And you, the transmitters of both programs and product, actually how successful can you be unless the public tunes to your station? And those of you whose duty it is to regulate this industry, how basic to your decisions, is the phrase, "in the public interest?"

Well, at this point you may be ready to concede (if you haven't already) that your fortunes and misfortunes lie in the hands of the public. If so, then we've a common starting point for understanding these 164 million Americans.

It's like a letter that arrived one day when we were sponsoring the radio soap opera *Just Plain Bill*. "How dare you," this woman wrote. "permit Donald to go into Kathy's bedroom when you knew she was married to another man!" "Last night," she con-

(Please turn to page 109)

effective June 1st

# WALKER REPRESENTATION CO., INC.

will become national representatives for

680  
on the dial

# WPIN

St. Petersburg, Florida

Arthur Mundorff, owner-manager

music and  
news

## QUEEN ISABELLA

hocked her jewels for a fella  
to prove the world was round.  
The chante she was taking  
was rather world shaking,  
suppose he had run aground?  
But Christopher knew  
what his three ships could do  
and his discovery of America  
was in.

To parallel his feat  
we repeat and repeat,  
you can discover success  
on W P I N.

When you discover WPIN, you  
have unearthed the daytime station  
preferred by more local advertisers.

WPIN's clear channel signal serves  
a market of 790,300 people with a  
buying income of \$989,640,000.00.  
This dominant news station is the  
West Coast of Florida's best day-  
time radio buy!

## WPIN

680 Clear Channel

Offices and studios in the  
Royal Palm Hotel  
St. Petersburg, Florida

Arthur Mundorff, Owner-Manager

Represented Nationally by  
Walker Co., Inc.



Always the Best

Independent in the Market!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WNMP	San Francisco	KYA
Evenson, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTIX
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L. I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WMIL		

### Canada

Calgary, Alberta, Canada  
New Westminster, B.C.

CKXL  
CKNW

Only one  
in each  
market



Membership  
by invitation  
only

RADIO GROUP

# Round-up



## RAB, stations, manufacturers cooperate to sell radio sets

A campaign has just been launched (25 May) to double the sale of home radio sets in 10 select markets. The campaign, a cooperative endeavor by six large manufacturers of radio sets, over 70 stations and the Radio Advertising Bureau, is aimed at 10 metropolitan test areas.

There are five phases of the test campaign, each of which stress a separate theme. The phases are: (1) portables; (2) radios as a gift; (3) radios for the bedroom; (4) radios for the kitchen; (5) a trade-in-your-old-set promotion. The aim of the entire campaign, according to RAB President Kevin Sweeney, is to raise the sales of home radio sets from its present level of 7-8,000,000 per year to above 15,000,000 in 1956.

Cooperating stations will carry general announcements and the manufacturers will simultaneously run announcements promoting their individual brands. In addition, dealer-distributor cooperative advertising on a

local basis is expected to grow with the over-all campaign.

The stations' general announcements will consist of a half dozen transcribed musical jingles plus dozens of live copy announcements. After the end of the year, the campaign will be spread to include a total of 25 cities. At present, the following cities are being used: Dallas, Denver, Kansas City, Nashville, Omaha, Pittsburgh, Portland (Ore.), Providence, Seattle and Washington, D. C. In these 10 areas, almost every station is participating.

The test is the brain-child of the RAB and will have the cooperation of General Electric, Motorola, Philco, RCA, Stromberg-Carlson, and Zenith. The six manufacturers are reported to handle 80% of the home radio set manufacturing in this country.

## Storer Broadcasting gives Alabama free tv station

The Storer Broadcasting Co. has presented the Alabama Educational Television Commission with a completely operating television station. The new station, WBIQ, Birmingham, was accepted by Raymond Hurlbert, president of the commission who noted that he believed it was the first time in the history of the tv industry that such equipment had ever been presented to a city or state by a private enterprise.

The entire ceremony was broadcast by WBRC-TV, the Storer Broadcasting Co. station in Birmingham. The pic-

## Cisco Kid film show draws heavy fan mail in Britain

Despite the traditional British reserve, the Western tv film drama has taken BBC viewers by storm. Ziv TV's popular *Cisco Kid*, which started last fall over the government network, has been receiving more than 2,000 fan letters per week.

According to Ziv sources, most of the mail comes from youngsters requesting autographed pictures of the two stars. These requests are promptly filled by the Ziv studios in Hollywood.

Response to the *Cisco Kid* has not been limited to English-speaking countries. A Spanish-language version of the series telecast in Puerto Rico drew 6,000 requests for photos of Cisco and Pancho in less than three months, with no end in sight. The show with the special sound trick is also being aired in Cuba, Mexico, Venezuela and Colombia.

ture (below left) shows George B. Storer, Jr., president of the company, preparing to throw the switch that placed WBIQ in operation as broadcast and education dignitaries look on.

## Old cars travel 90 miles in WOOD's 30th year fete

To celebrate the 30th anniversary of WOOD, Grand Rapids, stations WOOD and WOOD-TV together with the Grand Rapids chapter of the Veteran Motor Club of America, sponsored a 90-mile tour for nearly 100 antique cars. The trip is planned as an annual event, and was opened and concluded



Vintage cars celebrated WOOD's 30th year

with a radio and tv show from the stations' parking lot.

Prizes were given by the stations for neatest costume, oldest car, longest distance traveled and even one for the driver having the worst luck.

## Briefly . . .

Timebuyers and admen have been receiving a series of mailings from WRBL, Columbus, Ga., with a novel twist. Each mailing consists of a soil sample from a point within WRBL's radio and tv broadcast range. Along with the soil samples are sent seed, nutrients and directions. When the seeds are planted in the desk-top garden provided, a flower blooms. Prizes of \$10 cash are being offered for the first 10 correct identifications of the flowers that grow.

The promotion is tabbed "Rebel Harvest," and follows the gardening-harvesting theme throughout. The first mailing told buyers that WRBL-TV had raised its power to 100 kw.

\* \* \*

The League of Advertising Agencies, New York, is mailing out a 16-page booklet called "What Every Business Should Know About Advertising Agencies." The purpose of the book is to



Storer gives Alabama tv education station

make advertising businessmen and agencies aware of the exact functions, services and abilities of an agency.

In brief form it outlines the necessary scope of an agency and advises the potential advertiser of the things to look for in selecting an agency.

\* \* \*

WFIL, Philadelphia, has mailed out a promotion piece resembling salesman's portfolio to sell the effectiveness of its radio personality, Phil Sheridan. The portfolio opens to disclose multi-colored cards in which WFIL promotes Sheridan's appeal to sponsors.

\* \* \*

Mark Evans, who doubles on both WTOP radio and tv literally put his "Brand Wagon" on the road in the Washington area. He mounted a real "two-horse power rig" and took to the streets of the nation's capital to help promote the Co-op Stores who sponsor him. The wagon was loaded with featured products advertised by Evans on his radio and tv shows.



WTOP's Mark Evans promotes his sponsors

\* \* \*

A new successful public service show has been developed by Syracuse's WFBL, for sponsorship by a local insurance agent. *Coming Events* is a 10-minute evening show (6:30-6:40 p.m.) using announcer Bill Thorpe to give a complete picture of local events affecting 100 or more people.

Organizations in the Syracuse area are invited to submit publicity releases on their forthcoming projects, and Thorpe delivers them over the air in a concise manner. Merchandising has been sent out to 80 groups in the area appraising them of the service, and the station describes the response as "terrific."

The sponsor, William V. Haggerty, insurance agent and central New York representative for Mutual of Omaha, found *Coming Events* the "right public service program for his agency," according to his enthusiastic letter to the station.

\* \* \*



## it's a matter of record!

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more MUSIC

more NEWS

more OFTEN

# WCUE

Akron's only independent - we're home folks

TIM ELLIOT, President

John E. Pearson Co., National Representatives



## w-PAL

of Charleston  
South Carolina

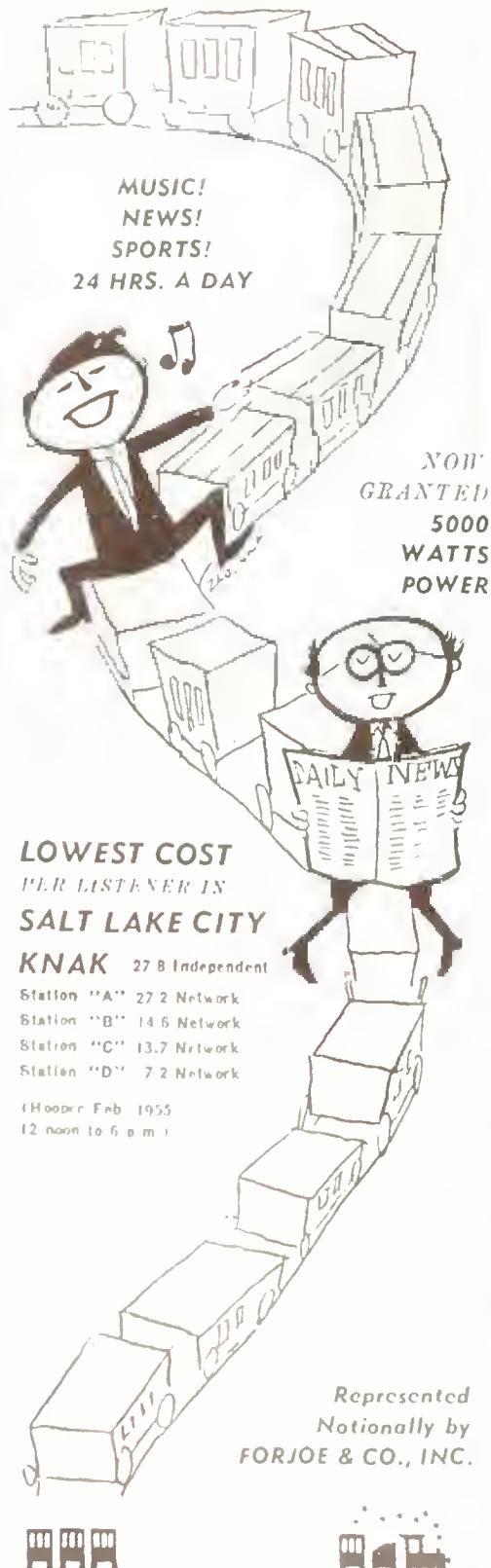
## PAL says:

"WHEN YOU CHECK  
COVERAGE, PROGRAM-  
MING, PERSONALI-  
TIES, SURVEYS, and RE-  
SULTS, you'll pick—for the  
Charleston market—WPAL,  
dominating the negro market  
in Coastal Carolina . . ."

Forjoe & Company  
Dora-Clayton

In SALT LAKE CITY  
you're on the  
right track  
with KAY-NAK

**KNAK**



# Newsmakers in advertising



**Dave Simmons**, who heads the newest all-radio rep firm feels there's plenty of need for creative radio salesmanship in his field. Accordingly, he's begun building an organization and station list that reflects his philosophy of "we want people who are confident in radio, understand smart radio programing, and know how to sell radio to top advertisers." Thus far Simmons has landed New York's independent WNEW as a client, has hired RAB's Midwestern representative Gale Blocki to head Chicago operations. Blocki joins the firm on 15 June.



**Bill McGrath**, manager of WHDH, Boston, is a firm believer in giving agency timebuyers and spot radio planners the kind of research that will answer any question they can raise. Accordingly, he surveyed top New York agencymen before launching his third annual Pulse Area Study to determine how best to improve usefulness of survey. 1955 study will be released around July, will contain data on everything from out-of-home listening to radio news to cumulative audiences over long period. Ex-WNEW executive McGrath has built WHDH to be one of nation's top independents, is confident of radio's progress.



**David Savage**, assistant to President Reub Kaufman of Guild Films, is a prime mover in the project of organizing a tv film trade association. Chairman of the committee that is mapping out the trade group, Savage feels that "it's just a matter of time before the association is rolling." Target date is now set for "late summer or early fall." Group will tackle such longtime headaches as "credit agreements with stations, uniform technical standards, foreign distribution practices," but will probably steer clear of pricing formulas in U. S. markets.



**Frank L. Chipperfield**, formerly media chief of the Joseph Katz agency, is the new Media Director of the Gardner Advertising Co. in St. Louis. British-born Chipperfield, who flew six years for the RAF in World War II, was also the former media chief of Ogilvy, Benson & Mather and earlier the Roy S. Durstine Agency. In addition to his agency background, Chipperfield also worked five years for General Electric and seven years with Shell Oil in London. He succeeds Warren Kratky, who will now head the newly-created Departments of Marketing at Gardner.

# AROUND FARGO, WDAY-TV PITCHES A SHUTOUT!



LATEST Fargo-Moorhead Hoopers credit WDAY-TV with an almost clean sweep of audience-preference honors. The chart shows that between 5 and 6 times as many Metropolitan Fargo families tune to WDAY-TV as to the next station.

Look at the sets-in-use—a whopping big 65% at night!

Although Metropolitan Fargo represents an important segment of WDAY-TV's coverage, it's not the whole story. WDAY-TV is also the preferred station in *most* of the heavily-saturated Red River Valley. Ask Free & Peters for the proof.

**WDAY-TV**  
FARGO, N. D. • CHANNEL 6  
Affiliated with NBC • ABC



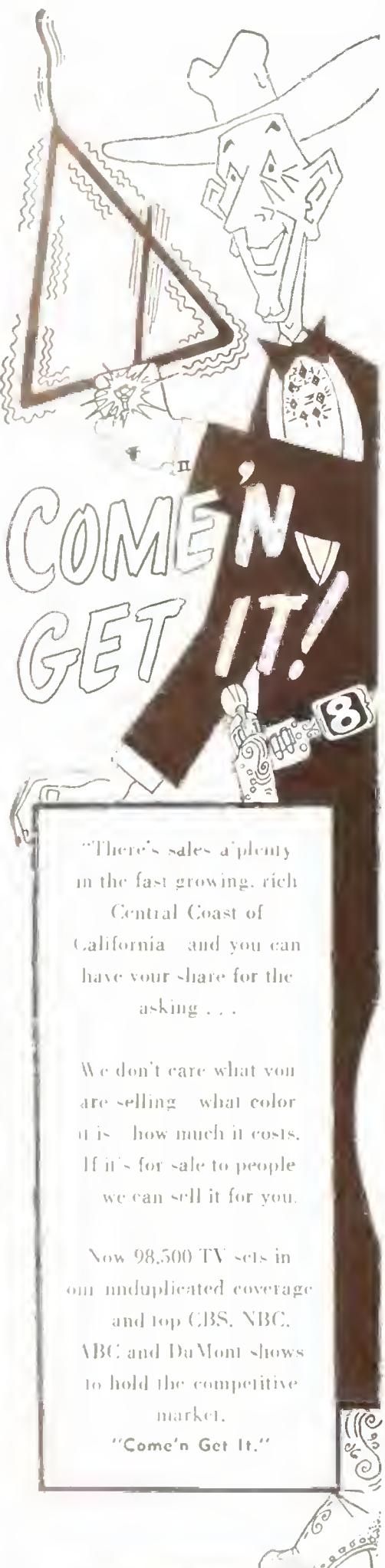
FREE & PETERS, INC.  
Exclusive National Representatives

	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

\*Adjusted to compensate for fact stations were not telecasting all hours

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KHOL-TV, Kearney, Nebr.	100
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KLAC, Los Angeles	BC
KLZ-TV, Denver	67
KMBC, Kansas City	99
KMJ-TV, Fresno	88
KNAK, Salt Lake City	106
KNUZ, Houston	99
KPIX, San Francisco	81
KPQ, Wenatchee, Wash.	10
KRCA, Los Angeles	56
KRIZ, Phoenix	96, 101
KSBW-TV, Salinas	32, 108
KUOA (KGER), Long Beach	101
KWKW, Pasadena	102
 WABC, New York	11
WAPI, Birmingham	96
WAVE, Louisville	73
WBAY, Green Bay, Wis.	108
WBNS, Columbus, Ohio	63
WBRE-TV, Wilkes-Barre	94
WBT, Charlotte	34
WCCO-TV, Minneapolis	13
WCUE-TV, Akron	105
WDAY-TV, Fargo	107
WEHT-TV, Henderson, Ky.	100
WEMP, Milwaukee	30
WFBL, Syracuse	12
WFBM, Indianapolis	87
WGN, Chicago	97
WILK-TV, Wilkes-Barre	98
WJAC-TV, Johnstown, Pa.	90
WJHP-TV, Jacksonville, Fla.	66
WKZO, Kalamazoo	61
WMGT, Greenfield, Mass.	74
WNEW, New York	27
WOI-TV, Ames, Iowa	110
WPAL, Charleston	105
WPEN, Philadelphia	3
WPIN, St. Petersburg, Fla.	103
WRBL-TV, Columbus, Ga.	94
WRCA, New York	83
WSAZ-TV, Huntington	IBC
WSJS, Winston-Salem	101
WSOK, Nashville	102
WTOP, Washington	68
WTRE-TV, Wheeling	77
WTWW, Milwaukee	55



"There's sales a plenty  
in the fast growing, rich  
Central Coast of  
California and you can  
have your share for the  
asking . . .

We don't care what you  
are selling - what color  
it is - how much it costs.  
If it's for sale to people  
we can sell it for you.

Now 98,500 TV sets in  
our unduplicated coverage  
and top CBS, NBC,  
ABC and DuMont shows  
to hold the competitive  
market.

"Come'n Get It!"

# KSBW

RADIO 1380 KC TELEVISION  
Channel 8  
SALINAS - MONTEREY  
CALIFORNIA

CBS, NBC, ABC, DUMONT

## Tillie Vision IN THE LAND OF MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

Yep! Bigger'n Baltimore!



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

## BMI

## BOOK PARADE

America's Most Widely  
Listened-to Book Program

### IN CURRENT RELEASE

These Reviewers:  
Carl Sandburg; Tyrone Power;  
Daniel O'Flaherty; Robert St.  
John; August Derleth; John K.  
Sherman; Laura Scott Meyers;  
Hon. Sterling Cole; Frances Park-  
inson Keyes; Walter Spearman.

These Books:  
"An Almanac for Moderns"—  
Donald Culross Peattie  
"Cavalry of the Sky"—Lynn  
Montross  
"The Civil War"—James Street  
"The Story of My Life"—Helen  
Keller  
"Away All Boats"—Kenneth Dodson  
"A Connecticut Yankee in King  
Arthur's Court"—Mark Twain  
"A Man Called Peter"—Catherine  
Marshall  
"Atoms in the Family"—Laura  
Fernal  
"Mrs. Candy Strikes It Rich"—  
Robert Tallant  
"Roanoke Renegade"—Don Tracy

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## MIRACLE OF TV

(Continued from page 103)

tinued, "when my husband came home I met him at the door and said to him 'All men are beasts. Make your own supper!'"

Now my question is this: "Do you think this man ever really understood his wife?" Probably no better than any of us really understand the public.

The best we can do, realistically, is to try to understand the public, and to try to improve the existing methods for determining what Americans think, feel and believe about what we are doing—to pioneer a new interest in the public interest.

Marketing research has, of course, come a long way toward telling us what the public prefers. In your own field of radio and television, you've seen the rating services originate and deteriorate. Today when we go out to buy television, we may lean primarily on one rating service to tell us what the public prefers in programming, but we also check to see what sort of rating the competitive services give the same show. Frankly, our rating services are in such a muddle today that I think Einstein's second greatest contribution might have been to give us one, single best rating method.

The other day our rating books for

the city of New Orleans arrived. We had just placed a syndicated film show on WDSU and were anxious to see what sort of rating we'd achieved. One service showed a 5; another showed a 17. Yet both showed the preceding program with the same 20 rating. You figure that one out! Do we have an audience or don't we?

Another step forward has been in research concerned with determining remembrance of commercials. Gallup-Robinson of Princeton, New Jersey, have done a fine job in developing what the public recalls of your commercial message a day or two after they've seen your tv show. But here's the rub—

We ran an Amm-i-dent commercial last year and the surveys showed a high recall. What happened? Another sponsor who subscribed to this same research simply "borrowed" our commercial and spent five times as much money advertising the same appeal.

Then there's Horace Schwerin's fine work in getting audience reaction to program content and commercials. Here the public attends his research studio on Sixth Avenue in New York and indicate what they like or dislike about programs and products being promoted. At the conclusion of the test, the audience receives Brand "X" or "Y," whichever they preferred in

the masked commercial tests. Their only problem, I understand, is that the same people are getting in line each day, knowing that they'll leave loaded down with merchandise. I haven't figured out yet whether this is market—or super market—research!

Understanding the public—

How fine it would be if only we could!

It might enable us to come up with programming at half the cost, or use scripts (and jokes) with confidence.

We could develop commercials, knowing in advance that the public would go out and buy the product like crazy next morning. Or, if we were politicians, we could eliminate the arduous campaigns in the field, and simply send that magic message over radio and tv and wait for the votes to roll in.

Isn't it fortunate for us that the basic law of psychology still stands? That we can only predict, but not control human behavior.

We'll never fully understand the public anymore than we fully understand our wives or our children. What we can accomplish is greater understanding: greater recognition; greater pioneering efforts in the public interest.

★ ★ ★

## NEW AND UPCOMING TV STATIONS

### I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITTEE, MANAGER, RADIO REPT
OODLAND, KANSAS	10	11 May	204	580	None	NFA		Goodland Bestg Co (KWGB) James E. Blair, sole owner
ATTIESBURG, MISS.	9	4 May	28.2	490	None	NFA		Lion Tv Co. Dave A. Matison Jr. Harold M. Matison Milton J. Fine, owners
PHRATA, WASH.	43	4 May	13.2	660	None	NFA		Basin TV Co. Cascade Bestg, Owner Thomas C. Bostic, pres.
MILWAUKEE, WIS.	31	4 May	21.4	350	WXIX WTMJ WTW WCAN-TV1		393,255	Business Management Inc. Joseph A. Clark, pres & treas (sole owner) Edward I. Stillman, v.p.

## BOX SCORE

U. S. stations on air	429
Markets covered	261
U. S. tv sets (1 Apr. '55)	35,504,000
U. S. tv homes (1 Apr. '55)	33,600,000

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 5 May and 19 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. \*In most cases, the representatives of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

†Has suspended operations, but has not turned in C.P.



### ONE IN A MILLION . . .

Greg's one of a special million. He's one of the million Iowans in the WOI Television audience.

His parents have been WOI-TV viewers for more than five years, and now Greg sees that the dial remains on Channel 5 where he has learned, through experience, to expect the best in television programming.

WOI-TV  
IOWA STATE COLLEGE  
CHANNEL 5

CBS DUMONT ABC  
REPRESENTED BY  
WEED TELEVISION



MAXIMUM POWER

## REPORT TO SPONSORS FOR 30 MAY 1955

(Continued from page 2)

### 154 new radio outlets in year

Steady growth of number of tv stations in U.S. is paralleled by steady upswing in number of radio outlets. Between 1 May 1954 and same date this year total number of licensed-and-operating radio stations went from 2,563 to 2,717 according to FCC—a gain of 6%. Number of tv outlets went from 387 to 453—a gain of 17%.

-SR-

### "Monitor" client roster grows

Blue-chip list of sponsors have signed for NBC Radio's weekend experiment, "Monitor." So far, billings amount to over \$1,000,000 gross with discounts knocking off about 33%. Advertisers include: Chevrolet, Gruen, Philip Morris, Western Union, RCA, Nash, Carter Products, Chesebrough. Buying patterns vary widely: Philip Morris is using mostly 30-second breaks; Gruen uses 6-second billboards; Nash uses minute announcements. Program starts 12 June, goes to 40-hour length on 18 June.

-SR-

### Non-home listening still growing

Out-of-home radio listening continues to boom. U.S. families averaged 22% additional out-of-home dialing in past winter, according to Pulse monthly checkups of 150,000 or more families. Primary location is autos (54.7%), with at-work listening (17.8%) runner up.

-SR-

### "Victory" scores rerun victory

Durability of some syndicated film shows, even after multiple runs in same market, is often delightful surprise to advertisers, stations. KTTV, L.A., finished third run of NBC Film's "Victory At Sea" earlier this month for local Buick dealer. Within 24 hours, 10,000 viewers phoned station, asked for yet another rerun; some 600 more wrote letters. "Victory" has had multiple airings in New York, Chicago, Denver.

-SR-

### More food, drug sales; less stores

Necessity for thoroughly pre-selling the food and drug consumer today via air advertising is underlined by figures showing 1948-1953 changes in food, drug retailing. During this period: (1) food store dollar sales shot up 34.7% but number of outlets dropped off 4.7% in U.S.; (2) drug dollar sales volume increased 21.4% but number of drug stores slid down 1.8%, according to Nielsen Food & Drug Index. Trend toward supermarket at retail level has been one of biggest spurs to heavy use of radio and television by food and drug leaders. Some 15% of all food sales are now in super markets.

-SR-

### Big tv impact in newest markets

Value of the newer small- and medium-sized television markets both in advertiser's network lineups and tv spot schedules is pointed up sharply in NBS TV's new "Strangers Into Customers" study (see page 40 for story). NBC surveyed Fort Wayne, Ind., just before and 6 months after uhf outlet WKJG-TV went on the air. New Hoosier viewers welcomed tv like long-lost friend, bought what it sold. Average tv-sold brand (Scotties, Pride, Cheer, Armstrong) shot up 33% in just 3½ months in tv homes, only 12% in others. Major webs have "package plans" for buying newest outlets.

# SPONSOR SPEAKS



## RAB and TvB

The NARTB is to be commended for its foresight in turning over part of its program at the 33rd Convention, just concluded, to RAB and TvB. The ANPA has long followed a policy of spotlighting the activities of its promotional arm, the Bureau of Advertising, and the NARTB is wise to follow a similar procedure.

Both radio and television need sound and constant promotion to fulfill their potential. And admen are grateful for the caliber of sales information both RAB and TvB are geared to provide. Admen, who attended this Convention in unusually large numbers, itself an indication of the growing stature of the air media in agency and client deliberations, were impressed by the programs of factual information and careful planning presented.

Among the highlights of RAB's ses-

sion, presided over by President Kevin Sweeney, were a talk by Emanuel Katz, president of Doeskin Products, who recently switched from network television to network radio (see SPONSOR 21 March 1955, page 46).

Local-level radio's impact was dramatized at the RAB session by Irwin Feld of Super-Music Enterprises in Washington, D. C. (see SPONSOR article 5 April 1954, page 46) and by Gailard Zink of Zink Supermarkets, Salem, Ind. Feld and Zink are among the winners in RAB's third Radio Gets Results contest, Feld for his company's campaigns on WWDC, Washington, and Zink for campaigns on WSLM, Salem, Ind.

The Convention provided TvB with the first opportunity since its inception for a full-dress presentation of its plans and approach. Oliver Treyz, TvB president, showed assembled broadcasters and admen the program of sales activity and sales research which TvB now has rolling full swing. Treyz revealed results of a study relating ownership of automatic washers to television ownership and viewing which as a sample of deeply documented research promises well for TvB's reception before advertising executives.

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## Who should buy like P&G?

Perhaps the greatest testimony to the effectiveness of the air media is the great and continued growth of Procter & Gamble which by SPONSOR's estimate puts over 80% of a \$71 million budget into radio and television.

P&G over the years has acquired

a reputation as the most numbers-conscious of all advertisers. It is said that a P&G media man feels lost without his slide rule for calculating cost-per-1,000; that rigid rules have been passed down from P&G to its seven agencies stipulating that buyers may only buy above a certain rating.

Part two of SPONSOR's P&G series in this issue (page 38) points out that the rigidity of P&G's approach to buying time has been exaggerated, that even though P&G is indeed determined to achieve a low cost-per-1,000 it allows its buyers common-sense leeway. But still SPONSOR's reporter came away from his interviews in Cincinnati with a strong impression that P&G is relatively unmoved by factors other than circulation.

The advertiser who concludes that every company ought to follow suit would in our opinion be making a grave mistake. P&G, which buys advertising by the ton, can perhaps afford to overlook some of those outstanding buys which cannot be measured on a slide rule. It attains massive impact through high frequency and is moreover usually buying with maximum discounts.

Most other accounts cannot afford to overlook personalities and programs which may have higher-than-average sales potential even if the numbers tend to show higher-than-average cost-per-1,000. In particular the small and medium-sized account may be by-passing excellent opportunities to get the most out of a budget if it seeks to follow in the pattern of a giant like P&G.

## Applause

### The Miracle of Television

In a remarkable analysis of advertising results and philosophy George J. Abrams, advertising vice president of the Block Drug Co., last week in Washington, D. C., took 100 broadcasters, reps, and agency executives behind the scenes of a multi-million dollar budget.

The occasion was SPONSOR's Second Television Pioneer Dinner honoring the 103 pioneer pre-freeze tv stations as well as James C. Hagerty, press secretary to the President.

Before an audience including six of the seven FCC Commissioners as well

as numerous Senators and Representatives Abrams revealed the trials, errors, and triumphs of a company with a big stake in a new medium. As the record unfolded, the men of Washington as well as the other guests caught a rare glimpse of advertising in action. The record showed the hazards to business growth under a free competitive system

and the rewards. As we saw it, his report was a fine testimonial to the opportunities available to a small firm as well as a large one through skillful use of the air media under the American system.

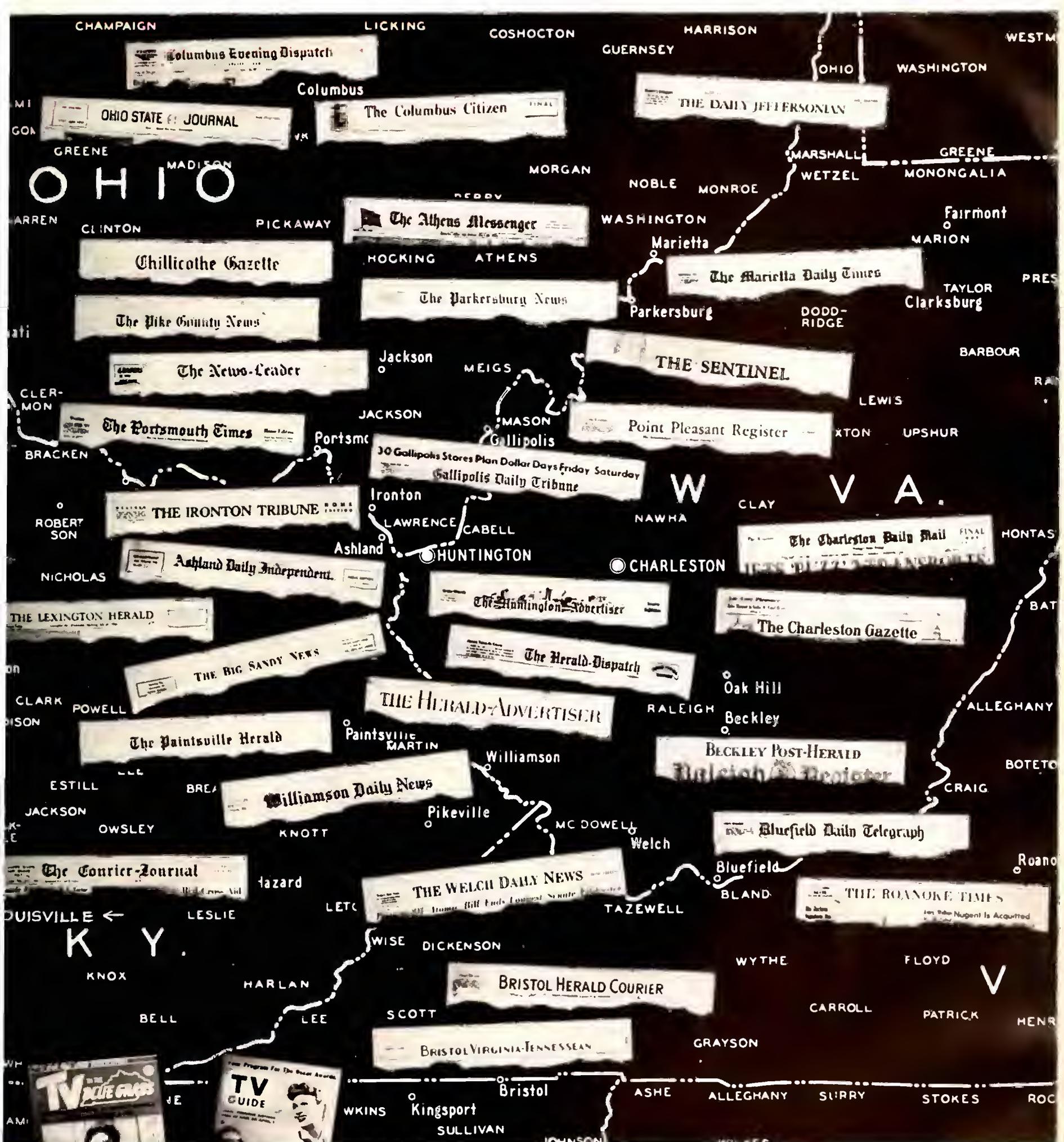
Abrams gave a bow to radio, too. He said: "Since 1950 the scoreboard

shows that we've poured \$20,000,000 into tv, with 1955 the biggest year of all. And yet, at the same time, we've also rediscovered radio going back this year into network and spot radio on a much heavier scale than in recent years."

Block Drug accomplishments, sparked by dominant employment of the air media, have excited all companies in the toothbrush, toothpaste, mouthwash, liniment, and shampoo fields. Excerpts from his talk are contained in this issue starting on page 44.

Copies of the talk will be available on request.

# this proves it!



Here is a conclusive combination of two significant things: (1) a map showing our important and prosperous Industrial Heart of America — five states with a built-in buying power that totals close to four billion dollars — and (2) the mastheads of over 30 *daily* newspapers which always carry WSAZ-TV's program logs. They do this because their readers *want* to know what WSAZ-TV is bringing them every day throughout this whole 125-mile sweep. You can't beat the barometer of public demand!

Nor can you beat the selling influence of WSAZ-TV in about half a million TV homes. Words are fine — but solid proof is better. The nearest Katz office has lots of the latter.



TELEVISION

also affiliated with Radio Stations WSAZ, Huntington & WGKV, Charleston. Laurence H. Rogers, Vice President and General Manager, WSAZ, Inc. represented nationally by The Katz Agency.

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PEOPLE IN GREATER  
LOS ANGELES HAVE  
PROVED THEIR  
LOYALTY AND BELIEF  
IN THE BIG

5

DJ'S

ON RADIO STATION  
KLAC -- AS A  
RESULT YEAR  
AFTER YEAR THEY  
HAVE MADE  
KLAC THE

NUMBER

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INDEPENDENT  
STATION

**KLAC**

570 ON YOUR DIAL

AMERICAN BROADCASTING SURVEYS